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ANNUAL NORTH SHORE FESTIVAL REACHES CLIMAX IN AWARD OF \$1,000 PRIZE FOR ORCHESTRAL COMPOSITION BY AMERICAN

Camille Zeckwer of Philadelphia Captures Coveted Honor in Field of Seventy-three Contestants—Four Other Works of Merit Played at Public Rehearsal, and Stock Accepts One for Chicago Symphony—In Spite of Unfavorable Weather at Opening, Notable Six-Day Program at Evanston Begins Auspiciously—Celebrities Appear as Soloists—Chorus and Orchestra Admired—Thousands of Visitors in Attendance

CHICAGO, May 29.—Attended by manifestations of national interest, the climax of the Fourteenth Festival of the Chicago North Shore Festival Association, at the Northwestern University Gymnasium, was reached Saturday evening when the prize of \$1,000 offered for the best orchestral composition submitted by an American was awarded. Camille Zeckwer, of Philadelphia, was announced as the winner, from among seventy-three contestants. The title of his work is "Jade Butterfly." The award carries with it a public performance at the last concert of the festival, which is of six days' duration, and inclusion also in the repertoire of the Chicago Symphony for performance during the season of 1922-23.

Special honorable mention was given to "In a Withered Garden," by Elliott Schenck of New York, and this work also has been accepted by Conductor Frederick Stock of the Chicago Symphony for performance next season. Three other compositions which survived the earlier eliminations and were considered in the final group of five from which the prize-winning work was selected were "Memories of France," by Seth Bingham of New York; "From the Mountain Kingdom of the Great Northwest," by Louis Victor Saar of Chicago, and "Indian Rhapsody," by Carl Busch of Kansas City.

The prize was offered by the Association in a contest open only to composers of the United States, and it was stipulated that no composition should exceed fifteen minutes in length. The judges, Rubin Goldmark, Percy Grainger and Philip Hale, were given no clue as to the identity of the composers, and only one man, Frederick W. Chamberlain, president of the Festival Association, was in possession of the information as to who the competitors were. The judges, after passing on the full orchestral scores of the five best works, announced their selection as "Jade Butterfly." President Chamberlain then followed them to the platform and named Mr. Zeckwer as the composer.

The award was made at a public rehearsal of the five works, each of which was performed. Dean Peter Christian Lutkin of the Northwestern School of Music, who is musical director of the Festival, led the A Cappella Choir of the Festival through a varied program, while the judges debated their decision.

Composer Well Known as Pianist

The winner of the prize, Camille W. Zeckwer, is well-known both as composer and pianist. He is the president of the Philadelphia Musical Academy, of which his father, Richard Zeckwer, organist and composer, was for many years director. The winner of the Festival prize has performed a number of his compositions with leading organizations of the country. A Quartet in E Minor was played by himself and members of the Rich Quartet in 1916. The composer played his Concerto in E Minor as soloist with the Philadelphia Orchestra, the following season. He has been heard extensively as a concert pianist and has also given illustrated talks on modern musical works. His brother, R. Jamard Zeckwer, before his death in 1918, was associated with him in the direction of

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PILGRIMS REJOICE IN FINE SINGING AT BACH FESTIVAL

Music Notables and Others Assemble from Many Cities for Seventeenth Annual Event at Bethlehem, Pa.—First Day Devoted to "St. Matthew Passion," Second to B Minor Mass—Dr. Wolle's Chorus Again Stirs Admiration and Soloists Prove Mettle

BETHLEHEM, PA., May 27.—Five times in three days Packer Memorial Church, scene of the Seventeenth Annual Bach Festival, held capacity audiences as the majestic concepts of "the great provincial" were given voice again by Dr. J. Fred Wolle's celebrated chorus, the Bethlehem Bach Choir. Every seat was taken for the two Friday sessions, afternoon and evening, when "The Passion of Our Lord According to St. Matthew" was sung, and again on Saturday, when the B Minor Mass, now the traditional program of the second day, was given at two sittings, with the customary mid-afternoon intermission of an hour. Thursday evening, a public rehearsal at which a large part of the "Passion" music was sung, similarly filled the church, which holds, in all, about 1200 persons.

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Photo by Matzene, Chicago

CYRENA VAN GORDON

Leading Contralto of the Chicago Opera Association, Whose Artistic Work and Vocal Gifts Have Gained Her a High Place Among American Opera Singers. Her Appearances at Festivals and in Recital, in Addition to Her Opera Performances in Chicago and on Tour, Have Made Her a Familiar Personality in Music to Audiences All Over the Country. (See Page 27)

Fritz Reiner to Succeed Ysaye as Conductor of Cincinnati Symphony

CINCINNATI, May 29.—Fritz Reiner, principal conductor at the Dresden Opera for a number of years, has been appointed to succeed Eugene Ysaye as conductor of the Cincinnati Symphony. This appointment was confirmed at a meeting of the directors of the Orches-

tra Association on May 24, Mrs. Charles P. Taft, president, in the chair. Seventeen applications had been received from conductors in Europe and America, but the association, after due consideration, sought the services of Mr. Reiner, who was not an applicant. He has been engaged for one year.

Mr. Reiner, who was born in Budapest, Hungary, on Dec. 19, 1888, has gained considerable reputation in Europe as a conductor. He was a pupil of Thoman and Kössler at the Landesmusikakademie and became repetitor at the Budapest Komischen Oper in 1909. He was appointed principal conductor at the Landestheater in Laibach in the follow-

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FORM COMMITTEE, WITH INSULL AS HEAD, TO GOVERN CHICAGO OPERA

No One Person Will Direct Activities, Says President—Polacco to Be First Conductor and Musical Director—Announcement from New Administration Gives Incomplete Roster of Artists—Confirms Engagements of Claudia Muzio and Ina Bourskaya — Muratore's Name Missing from List

CHICAGO, May 29.—The situation concerning the directorate of the Civic Opera Association of Chicago has been clarified by a statement issued by Samuel Insull, president. At the time Mary Garden resigned, it was announced in *MUSICAL AMERICA* that the affairs of the organization would, in future, be directed by a committee, and that Giorgio Polacco, chief conductor, would represent the artistic wing on this committee. In spite of the fact that the plans for the future were stated in a more or less definite formula, some confusion seems to have arisen, mainly owing to certain suppositions concerning the functions of Mr. Polacco.

It was reported recently that the appointment of Mr. Polacco as artistic director was only a matter of formal signature to a contract. This meant that the noted conductor would succeed to the executive cloak of Miss Garden and of Gino Marinuzzi before her. It is now stated once more that the government of the company under the new régime will be vested in a committee, and the personnel of this committee was announced by Mr. Insull, on Wednesday last, in the following terms:

"No one person will 'direct opera' and no one person 'takes the place left vacant by Mary Garden,' as stated again this morning in one of the newspapers.

"The appointment of the committee of management is as forecast in my statement of April 24, following the announcement of the resignation of Mary Garden as general director of the Chicago Opera Association. This committee, as promised, represents 'the business, musical, technical and money-spending sides of opera,' and the members of it are: Chairman, Samuel Insull; vice-chairman, Stanley Field; business manager, C. A. Shaw; first conductor and musical director, Giorgio Polacco; technical director, Harry W. Beatty; auditor, Jesse D. Scheinemann.

"It is to be hoped that this announcement will put an end to rumors that this person or that person is to be 'director' of grand opera or to be 'Miss Garden's successor,' and so on.

"Such statements hurt the individuals mentioned and do not help grand opera.

National Supervisors' Meeting to Be Held Next April in Cleveland

CLEVELAND, May 29.—The Music Supervisors' National Conference will meet in Cleveland, April 9 to 13, 1923. The Statler Hotel has been selected as a headquarters. The slogan for the year is "2000 members in 1923." With a meeting place so easily accessible and so attractive as Cleveland, the conference, it is expected, will be the best in the history of the organization. "Music in the public schools is assuming larger and larger proportions, and this annual conference of the school music supervisors is by far the most important musical convention of the year," declares Karl W. Gehrken, president of the supervisors' organization.

"The intention of my previous statement was, and the intention of this statement is, to assure Chicago people who have so generously contributed to the guarantee fund that Chicago civic opera will be not only directed but managed by Chicago people acting as a committee, and not by any one individual."

Polacco's Duties as Musical Director

The position of Giorgio Polacco, whose re-engagement as first conductor was announced on the same day, is made clear by his inclusion in the committee and by his new title of "musical director." He will not possess the broad powers that Gino Marinuzzi wielded as artistic director, or the powers of Mary Garden as "general director."

Mr. Polacco will have the power to recommend the musical program and cast the operas subject to supervision by the new management committee. He is empowered to hear new artists in Europe and report on them, needing only the sanction of the management committee to engage artists. As a member of the management committee he will vote on his own recommendations, together

with the other members of the committee.

Artists Engaged

The first announcement from the offices of the Civic Opera Association was made public on Wednesday. This was in the nature of a progress report on the engagement of artists for next season. Certain contracts already announced are confirmed by this statement. One important addition to the roster is that of Claudia Muzio. This excited considerable comment, as there has been some speculation as to her appearance next season since the list of the Metropolitan Opera was issued and the announcement made that she would not be with Gatti-Casazza's singers next season. The statement published in *MUSICAL AMERICA* last week that Ina Bourskaya, the Russian mezzo-soprano who came to America with the Russian Opera Company, would sing with the Chicagoans as well as at the Metropolitan, received official confirmation. Miss Bourskaya will not join the New York organization until after

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Fritz Reiner, Hungarian Musician, to Be the New Conductor in Cincinnati



Fritz Reiner, for Several Years Conductor of the Dresden Opera, Who Has Been Appointed to Succeed Eugene Ysaye as Head of the Cincinnati Symphony

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ing year, and at the Budapest Volksoper in 1911.

Appointed to Dresden

Three years later he received the Dresden appointment, upon the death of the late Ernest von Schuch. Schuch had ruled with practically unlimited authority for four decades, and under his control the Dresden Opera had maintained its traditions as one of the finest in the world. The choice of Mr. Reiner, then a young man of twenty-six, as conductor at this famous house was a great tribute to his ability. He has achieved notable success as conductor at the Constanzi in

Rome. The new Cincinnati conductor has also come prominently before the public as the composer of several songs and a string quartet. He is now in Zurich as a participant in the annual international festival. He is to visit Spain this spring for a series of concerts.

Mr. Reiner, who has never been in the United States, is described as young, magnetic, and with striking personality. He speaks English fluently, and is regarded by many European critics as the most likely successor of Nikisch. He is expected to prepare his program during the summer, and to arrive early in the fall.

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NEW YORK TO HAVE ANOTHER SYMPHONY

One Hundred Players Unite
for Next Season Under
Dirk Foch's Baton

A new symphonic organization, the Musical Society of New York, will inaugurate its activities in the coming season. A fifteen weeks' series of concerts will be given, under the baton of Dirk Foch, who recently resigned the conductorship of the American Orchestral Society. Prominent among the guarantors' names mentioned for the new venture are those of General Coleman Du Pont and Henry MacDonald.

According to unofficial information, the manager of the new orchestra will be Ernst Henkel, who was for a number of years a member of the business staff at the Metropolitan Opera House, and later business manager of the Italian Lyric Federation. The certificates of incorporation of the organization were filed with the State department recently. The name of Felix F. Leifels, recently resigned as manager of the New York Philharmonic, has also been considered as likely to be on the executive roster of the new orchestra.

The personnel of the orchestra, which will include about 100 musicians, is now virtually complete. Many contracts with musicians have been signed during recent weeks. These contracts specify a concert season of fifteen weeks and a six-week period of rehearsals. Well-known musicians will be solo members of the orchestra. The concertmaster of the organization has not yet been chosen.

Artur Bodanzky Discovers Operatic Talent in Berlin Auditions

Artur Bodanzky, conductor of the Metropolitan, has given auditions to a number of singers in Germany, according to a recent copyright dispatch to the *New York Herald*. He has found "a remarkable young tenor and several singers of merit." These artists, whose voices merit further trial as candidates for the Metropolitan, will go to Vienna in order that Mr. Bodanzky may test their powers on the large stage of the Opera there. The conductor is credited with having found more "unknown talent" in Germany than in other countries.

Daughter of Walter Damrosch Chooses Stage Career

Polly Blaine Damrosch, a daughter of Walter Damrosch, conductor of the New York Symphony, has announced her intention of taking up a career on the stage and will make her first appearance in New York in the fall. She has been studying for the stage for some time past. Miss Damrosch is a niece of Frank Damrosch, head of the New York Institute of Music, and of Mrs. David Mannes of the David Mannes Music School.

Roentgen Gets Honorable Mention in Berkshire Festival

Julius Roentgen of Amsterdam, Holland, has been awarded honorable mention for his string quartet by the prize competition jury of the Berkshire Music Festival. The prize, as announced on April 22, went to Leo Weiner of Budapest.

Wants Metropolitan Opera Company at Zurich Festival

ATLANTIC CITY, N. J., May 27.—An effort will be made to induce the Metropolitan Opera Company to participate in the annual international festival held each May in Zurich, Switzerland, according to Dr. Adolf Streuli, director of finances of Zurich, who is a visitor to Atlantic City. Dr. Streuli is to confer with the Metropolitan management on the matter. The yearly spring festival brings together, he states, the best opera companies of Continental Europe and Britain, but hitherto no American organization has participated. The performances are given in the Stadt Theater, Zurich.

Thousands Applaud Notable Programs of Chicago North Shore Festival



Some of the Participants in the North Shore Festival at Evanston, Ill. The Group Shows, Left to Right, Jacques Gordon, Concertmaster Chicago Symphony; Osbourne McConathy, Associate Conductor of Festival; Eric DeLamarter, Assistant Conductor Chicago Symphony; Percy Grainger, Composer and Pianist; Frederick Stock, Conductor of Chicago Symphony; Luella Meluis, Soprano; Mina Hager, Contralto and Theo Karle, Tenor. At the Left: Frederick W. Chamberlain, President of the Festival, and Peter Christian Lutkin, Musical Director. At the Right: Giuseppe Danise, Baritone, and John Barclay, Baritone. Further Illustrations from Evanston Will Be Published Next Week

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the Academy, as Frederick Hahn now is. Mrs. Zeckwer is prominently identified with musical activities in Philadelphia, and has held the office of State chairman of the National Federation of Musical Clubs.

Elements at First Unfavorable

Not until the end of last week did the elements favor the Festival, which, nevertheless, was brought under way with every ostent of complete success. Thunder crashed during the second concert and rain drenched the crowds of music lovers going to and from the Festival on each of the first three evenings. Happily the sun was shining brightly for Children's Day, on Saturday.

Geraldine Farrar was the first of the celebrity soloists to be applauded by the Festival crowds, singing at the opening concert on Wednesday night. The University Gymnasium, prettily decorated, was crowded to capacity by more than 4000 persons. Almost a thousand more endeavored vainly to gain admission. The Festival chorus of 600 voices, with the women dressed in white, presented an impressive sight. With the Chicago Symphony, led by Frederick A. Stock, it participated in the opening program. Dean Lutkin led the audience in singing a stanza of "America." He then gave over the baton to Mr. Stock, and the orchestra played the joyous "Academic Festival Overture" of Brahms.

Miss Farrar, tumultuously applauded, sang in English a group of songs by German composers: Franz's "His Coming," Brahms' "Love Song," Schumann's "The Green of Spring" and "I'm Not as Other Lassies Are," by Hugo Wolf, substituting at the last minute a number by Grieg in place of the "Barcarolle" by Jensen, listed on the program. Claude Gotthelf played Miss Farrar's accompaniments admirably. Tchaikovsky's Symphony in E Minor was the next number on the program, and Mr. Stock and his orchestra gave their usual stirring interpretation of it.

Miss Farrar sang two groups of songs after the intermission, adding the "Habañera" from "Carmen" as an encore to her final group. The orchestra played the "Dance of Nymphs and Satyrs" from "Amor and Psyche" by Georg Schumann, and closed the concert with Elgar's "Pomp and Circumstance."

"Stabat Mater" at Second Concert

The Festival Chorus of 600 and the A Cappella Choir were given their first real opportunity to prove their mettle on Thursday night. The Chicago Symphony and a quartet of soloists, Luella Meluis, soprano, Mina Hager, contralto, Theo Karle, tenor, and John Barclay,

baritone, assisted. Dean Lutkin conducted.

"The Swan and the Skylark," a cantata by Goring-Thomas, occupied the first part of the program and prepared the way for the chief undertaking of the evening, Rossini's "Stabat Mater," in which the chorus and the A Cappella Choir did some beautiful singing. Theo Karle gave a good interpretation of "Cujus Animam," his voice carrying well and the quality giving pleasure. The duet, "Quis est homo," was finely sung by Luella Meluis and Mina Hager. John Barclay was heard to advantage in "Pro peccatis," although one wished that he could have delivered it with a little more fire. The "Sancta mater," by the quartet, was well sung. Miss Hager achieved the "Cavatina" beautifully. Although Miss Meluis sang the "Inflamatus" with lovely quality of tone, this number is really one for a dramatic soprano and not for a voice of the purely lyric quality of Miss Meluis'. The closing number by the Festival Chorus was splendidly sung and reflected the careful attention Dean Lutkin has given his singers.

Danise and Grainger at Third Concert

Tremendous enthusiasm greeted Giuseppe Danise, baritone of the Metropolitan Opera Company, after his first aria, "Eri Tu" from "The Masked Ball," on Friday evening. His beautiful voice and splendid artistry immediately established him in the favor of the audience, and his singing of the three operatic arias, assigned as his share of the evening's program, was a lesson in vocalism. He added "Si je pouvais mourir," by A. Barbirolli, and Rossini's "Tarentella" as extras after "The Masked Ball" aria, and "Vision Fugitive" from Massenet's "Hérodiade." A. Dell Orefice played piano accompaniments to the encore numbers. The baritone was again called on for a third extra number after his last aria, "Largo al Facotum" from the "Barber of Seville," and sang the Prologue from "Pagliacci."

Another tumult was evoked when Percy Grainger's composition, "Green Bushes," was played by the Chicago Symphony, with Mr. Grainger and Edward Collins at the two pianos and Eric DeLamarter at the organ. The composer was lionized by the audience and called out again and again until Frederick Stock finally swung the orchestra into Grainger's "Shepherd's Hey." Mr. Grainger made his way to the piano and played his part with much dash and buoyancy. The audience was still insistent and "Shepherd's Hey" had to be played a second time.

"Symphonic Legend," by Howard H. Hanson, an American composer, was pleasing to the ear, but it is hardly orig-

inal or striking enough to find a permanent place in the orchestral repertory.

The remainder of the program contained the "Carnival" Overture by Alexander Glazounoff, and Erno Dohnanyi's "Suite, Opus 19," which had its first hearing in Chicago last season in Orchestra Hall. Tchaikovsky's "1812 Overture," with its booming cannon, was an impressive close.

"Children's Day," Fourth Concert

Fifteen hundred children massed behind the orchestra lifted their voices in song at the Children's Day concert, Saturday afternoon. Osbourne McConathy conducted the chorus. The treble voices rang out clear and musical, filling the uttermost recesses of the vast gymnasium. Professor McConathy's careful work was reflected in the splendid singing of the children. Their enunciation was exceptionally good and the forte and pianissimo passages were well contrasted, the voices swelling to a big crescendo and dying away to a pianissimo of equal beauty.

A group of songs by Schubert, "Who Is Sylvia?" "Serenade" and "Hark, Hark, the Lark," gave full opportunity to show what the children could do. They also sang Handel's "Largo" and Percy

E. Fletcher's cantata, "The Walrus and the Carpenter."

The soloist of the afternoon was Irene Pavloska, soprano. She sang two operatic arias, "Connais tu le pays" from "Mignon" and "Habañera" from "Carmen," with orchestral accompaniment, to which she added "Musetta's Waltz Song" from "La Bohème" as an extra. Her voice was of lovely quality and her enunciation of the songs in English was so clear that practically every word was distinctly understood in all parts of the gymnasium. She sang also a group of songs selected, especially for the children: "If No One Ever Marries Me," "The Big Brown Bear" and "Ho, Mr. Piper." Isaac Van Grove played her accompaniments for these. She repeated "The Big Brown Bear" to the children in the chorus, and also faced the chorus when she sang Nevin's "Mighty Lak' a Rose" as an extra.

The Chicago Symphony, conducted by Frederick Stock, played the Prelude to Humperdinck's "Hänsel and Gretel," Saint-Saëns' symphonic poem "Le Rouet d'Omphale," "Marionettes" from Glazounoff's "Scènes de Ballet" and "Ballet of Chickens in Their Shells" from Moussorgsky's "Tableaux Musicaux." CHARLES QUINT.

CLEVELAND AROUSED BY SCOTTI ARTISTS

Seven Operas Presented in Three Days When Floods Upset Itinerary

By Grace Goulder Izant

CLEVELAND, May 28—The Scotti Grand Opera Company was in Cleveland from May 20 to 22. Floods in Kentucky and a train wreck in Ohio delayed the troupe on its arrival on May 20, so that the audience that had assembled to hear "Carmen," scheduled for that afternoon, had to be dismissed with the promise of "Carmen" two days later.

Antonio Scotti played the part of Chim Fang in "L'Oracolo" on the evening of May 20, with Frances Peralta, heard here for the first time, as Ah Yoe. Both artists were received enthusiastically and Henrietta Wakefield, as Hua-Quee, and Italo Picchi, as Win-Shee, also gained the favor of the audience. Orville Harrold was Rodolfo and Marie Sundelius played Mimi in "Bohème," which followed the Leoni work. Gennaro Papi was the conductor for both operas.

Cleveland heard Alice Gentle for the first time in "Cavalleria Rusticana" on

the following afternoon, and gave her warm and continued applause. The rôle of Turiddu was sung by Orville Harrold. Myrtle Schaaf as Lola, Alfredo Gandolfi, as Alfio and Clara Cingolani as Mamma Lucia, completed the cast. In "Pagliacci," Anna Roselle, a newcomer to Cleveland, played Nedda, and Morgan Kingston was the Canio. "Trovatore" was presented, and Miss Peralta and Miss Wakefield were accorded demonstrative applause. Emanuel Salazar as Manrico, Florence Reynor as Inez, Greek Evans as Count di Luna and Italo Picchi as Ferrando were admirable. The opera is a favorite with Cleveland music lovers and seldom fails to draw a well-filled house.

Queen Mario as Micaela in "Carmen" won an ovation. Alice Gentle was capital in the title rôle, and Mr. Kingston was an excellent Don José, and Mr. Evans sang Escamillo. Mary Mellish was cast as Frasquita, and Miss Schaaf was Mercedes, both very pleasing. Wilfred Pelletier conducted.

Owing to the forced change in the order of presentation, "Tosca" followed the afternoon performance of "Carmen," putting a severe strain on Miss Gentle, who played Floria. Her singing, however, showed no trace of weariness and her acting was vivid. Scarpia was played by Mr. Scotti, who seems to have no rival in this part. Mr. Papi conducted.

Bach Pilgrims Throng to Annual Festival of the Bethlehem Choir



Six of the Original Members of the Bethlehem Bach Choir, Photographed with Dr. J. Fred Wolle, Its Celebrated Conductor, On the Lehigh University Campus, Beside Packer Memorial Church, the Scene of the Annual Bach Festival. From Left to Right Those in the Picture Are: Mrs. R. R. Hillman, Mrs. George Spencer, Lucy Brickens-tern, Howard J. Wiegner, Annie Reinhard, Marie Hesse and Dr. Wolle. Other Members of the Choir When It Gave Its First Festival in 1900 Who Are Still with It Are Elizabeth Schwab, Mrs. George Spencer, Helen Shields, Mrs. George Halliwell, Theodore W. Shields and Clinton Zerwick

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Last year, for the first time, every seat was taken for the two days. The popularity of the festival which ended to-day surpassed that of a year ago, in that there were many more applications for tickets after the supply was exhausted.

Bach pilgrims were in attendance from many cities, and there were many notables in the throngs. For their delectation, "The Passion" and the Mass were brought into juxtaposition for the first time since 1913, the former having been presented but twice previously by the Choir, whereas the Mass has been sung at every Bach Festival in Bethlehem since 1900.

The Festival Soloists

Soloists engaged for "The Passion" were Mildred Faas, soprano; Mabel Beddoe, contralto; Nicholas Douthy, tenor; Fred Patton, bass-baritone, and George Trowbridge Tittman, bass. Soloists for the B-Minor Mass were Emily Stokes Hagar, soprano; Merle Alcock, contralto; Lambert Murphy, tenor, and Henri Scott, bass. Thirty-one players from the Philadelphia Orchestra, headed by Emil F. Schmidt, as concertmeister, supplied the customary instrumental support and T. Edgar Schields was in his familiar place as organist.

The results were generally of that high order that has lifted the Bach Festival into a place unique among the continent's musical endeavors. A threat of rain that became a reality at the time of the public rehearsal, Thursday, returned ominously on Saturday, after a hot day Friday, but did not again lead to a downpour. There was a sharp drop in temperature and those who sweltered during "The Passion" heard the Mass in solid comfort.

Two Sessions for "The Passion"

Probably for most of those in the afternoon and evening audiences Friday, the "St. Matthew Passion," usually given with liberal excisions to bring its duration within three hours, was heard virtually in its entirety for the first time. Omission of one of the tenor solos of the Evangelist was the one cut which Dr. Wolle countenanced. This premission caused wonder. It was a pity, after so much had been restored, not to give the score intact. Certainly, the music gained in beauty with the banishment of the usual procrustean tactics. Not only was there little to choose between the airs and chorales more commonly utilized and those not often heard, but the noble recitatives pleaded eloquently throughout against the mayhem practiced ordinarily for the sake of time.

The essentially human quality of the "Passion," in marked contrast with the sculptural and generally more formal beauties of the Mass, were unclouded with enkindling zeal. The chorus sang much of the music superbly, though it began with not quite all its customary surety. Of the soloists, Mr. Patton brought to the lines representative of

The Savior a nobility of utterance that merited all praise. The narrative of the Evangelist was effectively projected by Mr. Douthy, ever a master of the style of Bach, though he did not always sing the notes or the words as they appear in the score. The singing of Mrs. Faas was sympathetic and musical, and the air "Bleed and Break, Thou Loving Heart" proffered much that was admirable. Miss Beddoe's rich toned voice found its most telling opportunity in the wonderful conjuration, "Oh, Golgotha," a denotement of lacerating woe, the poignancy of which no latter-day composer has surpassed. She sang throughout without resorting to a score, and with much warmth of tone. The difficult soprano-contralto duet, "Christ Is Bound" suggested insufficiency of rehearsal together. Mr. Tittman brought to the bass part the sense of style that never fails him. His lower tones were particularly round and resonant; those higher in his scale not always immaculate as to pitch.

Some Details of the Performance

Certain features of Dr. Wolle's exposition of the score call for further mention. He utilized two clarinets in the orchestra, although Bach did very well without them. A modern piano, with its tone untampered with, took the place of the clavichord, and the conductor himself played it in accompanying the recitatives of the Evangelist. The chorales were taken with accelerations of the usual measured tempi, and the audience was called upon to rise and join in the singing of these. There was much getting up and sitting down, but little singing except that which came from the platform, where a chorus of children supplemented the adult choir.

Eleven members of the chorus sang incidental solos of a few bars each from their places in the choir. This, it was explained, was in conformity with the practice in Bach's time. The results, however, were the least felicitous of any phase of the festival, as the voices, almost without exception, were lacking in even a fair measure of musical quality and the delivery of the phrases was altogether amateurish as to style. The assuasive beauty of the heavenly final chorus, "Here yet awhile, Lord, thou art sleeping," and the stinging cry of "Barrabas" will not soon be forgotten, however, by those who heard these unpromising individual voices fused in Dr. Wolle's remarkable ensemble.

The Mass Again Superbly Sung

The B Minor Mass had those qualities that have been commented on so eulogistically in other years. Dr. Wolle's exhortations were eductive of superb climaxes, yet the marvel of the performance was, rather, the continence and poise with which the chorus achieved the complexities of Bach's glistening polyphony. There were moments when the sopranos seemed to attack high A's and B's timorously, but one could only marvel at the virtuosity with which the troublesome fugue-like "divisions" were achieved.

The soloists were more than adequate. Mrs. Hagar's lovely voice, heard at the Bach Festival for the first time, was matched by facility and repose of style. It is difficult to conceive of the contralto music being sung with more beauty and warmth of tone, or a more velvety legato than that brought to it by Mrs. Alcock. Lambert Murphy sang smoothly and well in the least grateful of the parts; and Henri Scott brought to his solos much richness of voice and a reserve of breath that enabled him to sing the longest of phrases as they should be

sung—without those breaks in the runs which modern singers seem to regard as unavoidable in essaying Bach.

From their customary place in the church tower, the Moravian Trombone Choir preluded the session with chorales, and again played no small part in establishing the "atmosphere" of the Festival. Mrs. R. P. Linderman again assumed the financial burden of the public rehearsal. The completion of an imposing new hotel aided Bethlehem in meeting well the city's obligations as host.

OSCAR THOMPSON.

San Francisco Chamber Music Society to Take Part in Berkshire Festival



Hartsok Photo

Chamber Music Society of San Francisco—Left to Right: Walter Ferner, 'Cello; Louis Ford, Second Violin; Louis Persinger, First Violin and Director; Nathan Firestone, Viola, and Elias Hecht, Flautist and Founder

SAN FRANCISCO, May 27.—The Chamber Music Society of San Francisco will take part in the Berkshire Festival, at Pittsfield, Mass., in September. This announcement has been received with great pleasure by San Franciscans who are proud of the artistic merit of the society, and of the fact that it has developed entirely on the Pacific Coast.

Elias Hecht, the founder of the society, is a native Californian; Louis Ford, second violin, and Nathan Firestone, viola, both Americans, came to California as mere boys; Louis Persinger, first violin and director, hails from Rochester, Ill., and Walter Ferner, 'cello, who recently joined the organization, comes from Baltimore.

After studying flute with Molé, Barrère and Corregio of Frankfurt, who received his own training from the original Böhm, Elias Hecht developed his talent in various European musical centers, and was for some time a member of the Concertverein of Munich. The death of his parents forced business interests upon him, and necessitated his

returning to the United States; but business could not fully usurp the place of music. In order to provide an outlet for his talents he gathered a group of serious musicians about him at his San Francisco home, in 1913, and played chamber music compositions for pleasure. Thus was laid the foundation of the present society, the personnel of which has remained unchanged since 1915, except that Walter Ferner, 'cellist, has succeeded Horace Britt.

The generous financial support of Mr. Hecht enabled the Society to rehearse amply. From July 1 to Oct. 1, annually, the members gathered in a secluded place to devote their entire time to ensemble work, and throughout the year, except for a short vacation period, there were from three to six rehearsals weekly. Excellent results justified appearances with such guest artists as Bauer, Cortot, Godowsky, the London String Quartet, etc.

San Francisco will be further represented at the Pittsfield Festival by the work of Domenica Brescia, whose Quintet is to be played. CHARLES A. QUITZOW.

Reiner to Conduct Cincinnati Symphony

[Continued from page 2]

Tribute to Ysaye

Reiner will be the fifth conductor of the Cincinnati Symphony. Mr. Ysaye resigned at a meeting of the directors on May 10, and negotiations to secure his successor were immediately begun. It was a dispute regarding the plans he outlined for the coming season which led to his resignation. On this subject, Mrs. Taft, the president, in announcing in her annual report the acceptance of the resignation, says:

"The deciding cause which led to this action came from a difference of opinion as to the policy of managing the orchestra—a difference which seemed to the board vital to its best interests." She adds: "During the four years Mr. Ysaye has been with us, he has given interpretations of most of the master works of music. These interpretations have

always been on the highest plane, and have given new thought and new experiences to those who have attended the concerts."

A. F. Thiele, manager of the Cincinnati Symphony, expresses his belief that Mr. Reiner will prove highly successful as the new conductor. "The contract entered into," he says, "is for one year only, but if the accounts we have received of his artistic capabilities are to be relied upon, we shall have no need to worry about the leadership of the organization for many years to come."

Emil Heermann, concertmaster of the Symphony, states that Mr. Reiner stands out in Europe as one of the most prominent among the orchestral celebrities of the day.

"Friends of Music" Seek Rare Works in Germany

A search for rare works of the great composers of Germany is being conducted by the New York Society of the Friends of Music, according to a dispatch to the New York Herald, which adds that Mrs. J. F. D. Lanier, president of the Society, is having several Bach scores reproduced in Leipzig.

LAUNCH OPERA PLAN FOR SOUTH AMERICA

Milan Impresario Recruits Array of European Artists for Summer Season

MILAN, May 20.—Complete plans for a season of opera in South America, based upon a scale seldom before attempted and attracting many of the most famous artists of Europe, have been announced by the impresario F. Da Rosa. The troupe of artists, headed by Felix Weingartner, conductor of the Vienna Philharmonic, and Pietro Mascagni, composer, will present opera during the summer at the Colon Theater in Buenos Aires and in the Municipal Theaters in Rio de Janeiro and San Paolo, Brazil. Many of the personnel, including Mascagni, have already sailed for South America.

The announced repertoire includes "Parsifal" and "The Ring" in German; "Manon," "Thaïs," "Louise" and Gounod's "Ivan" in French; and in Italian, Weingartner's "Scuola del Villaggio," Zandonai's "Giulietta e Romeo," Argentin Gaita's "Fior di Neve," "Francesca da Rimini," the Trifolico of Puccini, "Tosca," "Samson et Dalila," "Carmen," "Mignon" and "Rosenkavalier." In Spanish the company will present Tomas Breton's "Dolores."

The assisting conductors include Vincenzo Bellezza, Gabriele Santini, Luigi Ricci and L. Kaiser. In the casts will be Gabriella Besanzoni, Madeleine Bugg, Maria Cattaneo, Gilda Della Rizza, Maria Dehmann, Elvira di Hidalgo, Marthe Duchaine, Elena Hirn, Margaret Jaeger, Lotte Lhemann, Maria Lilloni, Alice Mertens, Ofelia Mieto, Agnes Poe Porter, Marie Ross, Erminia Rubadi, Thea Vitulli and Helene Wildbrunn. The male singers include Gaetano Azzolini, Rudolf Blander, Hans Bekstein, Karl Braun, Pietro Cimara, Giulio Cirino, Achille Consoli, Filippo Dadó, Teofilo Dentale, Dinh Gilly, Henry Fontaine, Michele Fleta, Michele Fiore, Ludwig Kaiser, Walter Kirchoff, Giacomo Lauri Volpi, Hippolito Lazaro, Luigi Montesanto, Luigi Nardi, Leone Paci, Taurino Parvis, Giovanni Passeri, Nello Palai, Paul Payan, Mario Pinheiro, Luigi Ricci, Luigi Rossi-Morelli, Gabriele Santini, Ciro Scafa, Ercole Schipper and Karl Wildbrunn.

Nina Morgana to Sing in Concert Next Season Under Own Management



© Mishkin

Nina Morgana, Soprano of the Metropolitan Opera

The gifted young soprano, Nina Morgana, who has been re-engaged for the Metropolitan Opera Company for the coming season, is to be heard in concert next season under her own management. In the direction of her concert tour her husband, Bruno Zirato, for a number of years the private secretary of Enrico Caruso, will assist. Miss Morgana closed her concert season on May 25 in Wilkes-Barre, Pa. She has gone with her husband to Lake Lucerne, N. Y., to spend part of the summer. They will also visit Miss Morgana's family in Buffalo during the summer.

Georges Enesco to Pay First Visit to United States Early Next Year



*Georges Enesco, Roumanian Composer, Conductor and Violinist, Who Will Make His First Appearances in America Next Season as Guest Conductor and Soloist with the Philadelphia Orchestra and Boston Symphony

GEORGES ENESCO, the Roumanian composer, conductor and violinist, is to visit this country next season. London Charlton, concert manager, has closed a contract which provides for the arrival here of Mr. Enesco on Jan. 1, next. The noted musician will appear for the first time before the American public as soloist with the Philadelphia Orchestra under the baton of Leopold Stokowski at Carnegie Hall, New York, on Jan. 2. Following this engagement he is scheduled to act as guest conductor and soloist with the Philadelphia organization at concerts in Philadelphia, Baltimore, Washington, Harrisburg and Pittsburgh. He has also been engaged as guest conductor for two programs with the Boston Symphony.

It will be the Roumanian musician's first visit to the United States. In Europe, particularly in France, Italy and in his native country, he has been a familiar figure for many years. It was largely due to his efforts and those of his countryman, Georges Georgesco, that the Roumanian government established a subsidized state opera during the past year, where Mr. Enesco conducted several performances. He was,

also, one of the founders of the Bucharest Philharmonic. During most of the past season he has been in Paris, where he acted as guest conductor with the Paris Symphony and the Colonne Orchestra. Several of his works were performed in the French capital, and his Roumanian Rhapsody created for him a place of distinction among the forward-looking composers of Europe. He made several appearances in recital and as soloist with the Paris orchestras.

In 1899 Mr. Enesco graduated from the Paris Conservatory, a first prize winner. After spending some time in Bucharest, where he was court violinist to the Queen, he undertook a series of European tours which brought him his first international distinction. Since then he has played and conducted, and his works have been performed in most of the European capitals.

Several of his compositions have been heard from time to time in this country. A few years ago the New York Philharmonic played his Suite for Orchestra. The Kneisel Quartet performed one of his works, and the Flonzaleys gave the first American performance of his Quartet in E Flat. He is a modernist in the field of composition, though not one of the ultra-radical group.

N. Y. Federated Clubs to Meet on Monday

The New York State Federation of Music Clubs, Mme. Edna Marione, president, will hold its convention at the Hotel Pennsylvania, New York, on June 5, 6 and 7. A closed business meeting, followed by a luncheon, a conference of the club presidents and a musicale in the evening, in honor of the Columbia University Glee Club, is the program for the first day. Tuesday morning will be devoted entirely to the junior work, and younger artists will present a program. The Federation luncheon will follow, and in the evening there will be a concert by the Norfolk Trio and by Mary Bennett, Beatrice Weller and Cosma McMoon. Most of the final day will be devoted to business, including new elections. In the evening, the closing program will be given by the New York Welsh Glee Club, with Sue Harvard, soprano, Carolyn Beebe, pianist, and Samuel Roberts, Welsh tenor, as soloist.

National Organists Plan Convention in Chicago

CHICAGO, May 29.—The Annual Convention of the National Association of Organists will be held this year in Chicago on Aug. 1, 2, 3 and 4. The program committee has secured the co-operation of many well-known recitalists for the convention. Among the organists who will be heard are: Clarence Eddy, Charles M. Courboin, Rollo F. Maitland, Lynnwood Farnum, and Clarence A. Tufts. Addresses will be made by Paul E. Sabin of the Riverbank Laboratories; Peter C. Lutkin, dean of Northwestern University, and Felix Borowski, president of the Chicago Musical College. The headquarters of the convention will be at Kimball Hall. The officers of the Association are: Henry S. Fry, president; Reginald McAll, chairman of the executive committee; A. Campbell Weston, treasurer, and Willard I. Nevins, secretary.

SUMMER ADDRESS NOTICE

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WEEK BRINGS DROP IN SAILING LISTS

Fewer Artists Leave as Summer Advances—Many Detained by Festivals

The number of sailings from America during the past seven days showed a marked decline over the preceding three weeks. Many of those who sailed had been detained by late season concert and festival engagements. The French liner Paris carried a large party, among whom were Ernest Schelling, pianist, and his wife, who will spend the summer in Switzerland. The Paris also carried three members of the Chicago Opera Association, Constantin Nicolay, bass; Désiré Defrère, baritone, and Ulysses Lappas, tenor. Mr. Lappas is to sing at Ostend and Deauville, and will return for the Chicago season in the fall. J. A. Gauvin, concert manager, of Montreal, also sailed on the French liner.

Christian Sinding, composer, who has been a member of the faculty of the Eastman School of Music, went to Norway on the Bergensfjord to spend several weeks. On the Patria, bound for Italy, sailed Salvatore de Stefano, harpist, who is scheduled to play at the Conservatories of Naples, Palermo, Rome and Florence. He will return in September. Theodore Spiering, violinist, was a passenger on the Seydlitz bound for Hamburg. The Adriatic carried Eleanor Painter, soprano, and Lionel Mapleson, librarian of the Metropolitan Opera Company.

On the Orduna, Florence Easton, soprano of the Metropolitan company, and her husband, Francis MacLennan, tenor, sailed for Germany, where they will sing at the Staatsoper in Berlin during the summer season. Rose Sutro, pianist, was a passenger on the Peninsula State bound for Central Europe to spend several weeks. Arthur Bergh, composer, sailed on the France to return in the fall. Milton Weil, business manager of MUSICAL AMERICA, accompanied by his wife, sailed to spend the summer abroad. Arthur Herschmann, baritone and voice instructor at the Ziegler Institute, departed during the week for a European concert tour.

The sole arrival was Leonora Sparkes, soprano of the Metropolitan Opera Company, who returned from England after a visit of several weeks to her home.

Mrs. Stillman Kelley to Head Rapidly-Growing Ohio State Federation



Mrs. Edgar Stillman Kelley, Newly-Elected President of Ohio Federation of Music Clubs

Mrs. Edgar Stillman Kelley, wife of the composer, whose studio is a picturesque feature of the Western College campus at Oxford, Ohio, was elected president of the State Federation of Music Clubs at its recent convention in Granville. She takes office at an interesting stage in the history of the organization, as it has grown with remarkable rapidity, the number of clubs having increased more than tenfold in the last four years. Mrs. Kelley is chairman of the opera and orchestra section of the American music department of the National Federation.

"CHEREVICHKY" HAS AMERICAN PREMIERE

Russian Opera Company Presents Old Tchaikovsky Work in New York

The Russian Opera Company gave Tchaikovsky's "Cherevichky" its American premiere on Thursday night of last week. A repetition of the work closed the up-town season of the company at the New Amsterdam Theater on Saturday night, and on Monday Leo Feodoroff's singers moved to the Second Avenue Theater, to continue their New York activities in a neighborhood where the Russian tongue claims much more usage.

The work, despite its musical defects and its verbal prolixity, proved to be the most entertaining of the four operas which the company has introduced to New York. The tale is so delightful, so full of broad folk humor, that the inadequate performance brought to it by the adventurous visitors simply aroused the desire to hear it told with something approaching justice; or to hear it told in the version of Rimsky-Korsakoff. It is a tale of a witch who rides a broomstick and steals the moon; of a merry devil who needs must help a bashful lover when he finds his appendage twisted into a knot; of a capricious maiden who demands the *cherevichky* or little shoes such as the Czarina wears before she will smile upon her village sweetheart. Rimsky-Korsakoff had the gift of musical humor to trick out the story that Gogol transcribes with unctious. Tchaikovsky merely succeeds in being his sombre and heavy self, and he is never so sombre as when the narrative calls

for the lightest touch. The best moments are when folk-song holds sway in full richness, and fortunately there are many of these moments.

In English the title of the opera is given as "Christmas Eve," because it is on Christmas Eve that all the pother occurs. The subject was suggested by the Grand Duchess Helena Pavlovna in the seventies and a competition resulted. Tchaikovsky's work, which won the prize, was originally known as "Wakula the Smith." The composer gave much attention to the score later on, and the opera was subsequently known as "Oxana's Caprice." In its revised form, and as "Cherevichky," it was first given in Moscow in 1901.

The orchestra was the greatest handicap to enjoyment of the performances last week. Vocally the honors went to the chorus, which competently reproduced the spirit of the folk tunes. Some of the individual performances were excellent. Nicholas Kosloff gave a very humorous character sketch of the *Schoolmaster*, and Vladimir Svetloff drew a consistent picture of the shy young man, *Wakula*. Leonid Gorlenko suggested the grinning *Devil* of folk-lore—horns and tail and everything except pitchfork—more by virtue of his make-up than by histrionic facility. Marie Mashir brought her accustomed manner to the part of *Oxana* and Valentina Valentinova was *Scollocka*, the witch. David Tulchinoff evidently delighted in the rôle of *Tschub*, an old Cossack, and Max Panteleeff had his vocal moments as the *Minister*. No one delighted the audience more than Karavaieff with his whirlwind peasant dance, but after it was all over one thought again of Mr. Kosloff. Our two major opera organizations made a "find" in Ina Bourskaya, who came to this country with the Russian Company. It is strange that no one has yet discovered this capital actor. He is that rare bird, an operatic comedian who is really funny.

Michael Feveisky was the conductor concerned in the two presentations of "Cherevichky." Repetitions of "The Czar's Bride," "The Snow Maiden," "The Demon," "Eugene Onegin" and "Pique Dame" filled in the week. Nina Koschetz, as guest artist, sang in the first, third and last of these works. Following the season at the Second Avenue Theater the company may be heard at a summer park in the Bronx. At the end of July they go to Mexico with a guarantee for six weeks. After this, a South American tour is contemplated.

P. C. R.

VIOLINIST IN RECITAL

Angelo Guiffida Makes New York Début in Carnegie Hall

Angelo Guiffida, violinist, made his New York début in Carnegie Hall on the evening of May 28 and presented a recital program of merit. Opening with the Sonata in E Minor by Veracini, he disclosed a full and suave tone and a technical equipment of considerable excellence.

The Mendelssohn Concerto was presented, if not in impeccable style, with intonation accurate in the main and with flexibility in bowing. Other numbers included a composition by the artist, "Melodie," a Gavotte in E. by Bach-Burmeister; a Nocturne in A Minor by Luigi Romano, and the Paganini-Kreisler Caprice No. 20. The program closed with the Vieuxtemps Fantasia "Appassionata," Op. 35. Homer Laquarda was a conscientious and skillful accompanist.

R. M. K.

SANO MARCOV HEARD

Baritone Gives Song Recital in Town Hall

Sano Marcov, baritone, formerly of the Metropolitan Opera, appeared in recital at the Town Hall on May 28. Mr. Marcov possesses a light voice, vibrant and used with excellent effect. Giordani's "Caro Mio Ben" was warmly colored, and the aria, "Di Provenza" from "Traviata," was sung with simplicity and charm. The "Cavatina" from "Faust" was given with dramatic expression and an encore was demanded. Other numbers included the "Evening Star" aria from "Tannhäuser," "Night" by Tchaikovsky and numbers by Finden and Oley Speaks. J. B. Gagliano provided discerning accompaniments.

R. E.

Vera Curtis, soprano, was soloist with the Choral Art Society of Norwalk, Conn., on the evening of May 23.

North-Eastern Sängerbund Opens Twenty-fifth National Festival

Great Audience Throngs Brooklyn Armory as Annual Sängerbund Festival Is Resumed After Seven Years—Mayor Hylan Welcomes Visitors—Johanna Gadske Is Soloist—Prizes Awarded

THE twenty-fifth National Sängerbund of the North Eastern Sängerbund of America was opened formally with a gala concert in the Thirteenth Regiment Armory, Brooklyn, on the evening of May 28. The series of events, extending over three days, marked the resumption of these national festivals after seven years. Mayor John F. Hylan of New York was the guest of honor, and opened the session with an address of felicitation. A massed chorus of 5,000 male singers was conducted by Dr. Felix Jaeger of Brooklyn. The soloist was Johanna Gadske, soprano, and a symphony orchestra accompanied portions of the program.

The events of the festival which held the greatest interest were the prize-singing contests, held on the afternoons of May 28 and 29. The prizes were awarded at the session of Tuesday evening, as follows: cities of the first class, to the Philadelphia organization, led by Emil F. Ulrich; cities of the second class, to the Bronx society, E. Oslander, conductor, and cities of the third class, to the Perth Amboy, N. J., organization, led by Carl Kapp. Full details of the competitions will be given in the next issue of MUSICAL AMERICA.

The great Armory was decorated with hundreds of American flags. The auditors on May 28 numbered more than 10,000. The concert was opened with the "Rienzi" overture of Wagner, played by the festival orchestra, conducted by Dr. Jaeger. Immediately after this introductory number the festival was formally opened by the president of the national organization, Major Carl Lentz, who was escorted to the platform by the festival president, Arno Greiner, and a delegation bearing the banner of the society.

A stirring march accompanied the entrance of Mayor Hylan and his party, who were welcomed with tumultuous applause. Mr. Hylan welcomed the delegates of the various singing bodies. He referred to the power of music to promote good-will and to make for better living conditions, and assured those present of the cordial sympathy of New York's officials with any musical movement. In conclusion, Mayor Hylan extended the hospitality of the city to the visitors. Cheers were given after the address.

The concert was marked by the

CAMILIERI CHORAL FORCES GIVE MEMORIAL PROGRAM

People's Liberty Ensemble, Assisted by Miss Chadderton and Dr. Merrill, Heard in Special Concert

Under its leader, L. Camilieri, the People's Liberty Chorus observed the approaching holiday with a memorial program on May 25, at the High School of Commerce, New York. Once more the work of the chorus was distinguished by immediate response to the enthusiasm of its conductor, and the interesting items of the evening were interpreted with spirited attack and fine cohesion. On the list of works was, first the Cherubim Song of Bortniansky, Camilieri's own "Ah, Most High" and Gounod's "Celestial Chorus." Beethoven's "Creation Hymn," "Come with Flowers" from "William Tell" and three more popular choruses, including Nevin's "Bells of Shandon," "Believe Me If All Those Endearing Young Charms" and Charles P. Scott's new song, "Ole Uncle Moon," completed the choral items, all well sung. Emily Roosevelt Chadderton, soprano, was assisting soloist, and her rich, finely sustained voice, afforded admirable interpretation to two groups in which figured "Un Del Di" from "Madama Butterfly" and songs by Dell'Acqua, Salter and Curran, as well as the "Ave Maria" of Gounod, which she sang with especial success. Many encores were demanded by her listeners. The speaker of the evening was Dr. William Pierson Merrill, a prominent clergyman, who talked on "The Influence of Music," and emphasized the fine accomplishments of the chorus.

F. R. G.

spirited singing of the massed choir of 5,000 delegates to the Sängerbund, which gave a *cappella* Mendelssohn's "O Hills, O Vales"; "Gothenzug," by C. F. Schmidt; several folk-songs; Nevin's "The Rosary" and "Mighty Lak" a Rose, and a composition by Dr. Jaeger, "Anacreontic Song."

Mme. Gadske, in her arias from "Tannhäuser" and Beethoven's "Fidelio," disclosed again the power and color of voice which has been a characteristic of her recent work in concert. The soloist gave great dramatic significance to her performances of the Schubert "Erlkönig" and Strauss' "Widmung." "Brünnhilde's Cry" was the encore.

The orchestra, which accompanied the soloist, presented, with many excellences of ensemble work, Liszt's Second Hungarian Rhapsody; the Prelude to Act III of Victor Herbert's "Natoma," and Rubinstein's "Toreador and Andalousse."

Prize-Singing Program

The session of Sunday afternoon was devoted to the first prize-singing events, including those of cities of the second and third classes. The organizations of the third class presented as the test number "Sternennacht," by Schulken. The singing societies participating were those from Perth Amboy, N. J., led by Carl Kapp; Atlantic City, led by Max Ost, and Lancaster, Pa., led by G. N. McHose. The organizations of the second class gave Seiber's "Maiennacht." There were from Queens County, N. Y., led by Otto Süss; Bronx County, N. Y., under E. Oslander, and Elizabeth, N. J., conducted by Hugo Steinbruch.

The afternoon's program included also the singing of several choral numbers by the Brooklyn Boys' and Girls' Chorus, led by E. Scharpf, and accompanied by a small orchestra. This organization gave creditably an arrangement of the "Bridal Chorus" from Wagner's "Lohengrin" and numbers by Kretschmer and Vincent.

R. M. K.

Two Adler Pupils Heard

August May, pianist pupil of Clarence Adler, was heard in joint recital with Lajos Shuk, 'cellist, in the Batten High School Auditorium, Elizabeth, N. J., recently. In addition to appearing with Mr. Shuk in the Grieg Sonata for 'Cello and Piano, Op. 36, Mr. May played the Schumann Sonata in G Minor, Op. 22, and numbers by Bach-Liszt, Chopin, Liszt and one of his own compositions. Minna Rutenberg, also an Adler pupil, gave a recital at the home of Mr. Adler recently. She was heard in Beethoven's Sonata, Op. 53, a Bach-Busoni Toccata and Fugue, and numbers by Chopin, MacDowell, Prokofieff, Copeland and Vogrich.

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Dear MUSICAL AMERICA:

Certain well-meaning people have written me concerning the report recently cabled from Berlin that Artur Bodanzky is giving hearings in Vienna and Berlin to aspirants for an engagement at the Metropolitan.

My correspondents seem all "het up" because Bodanzky is trying to get new talent in Germany and Austria when they consider it would be more proper if he made the endeavor here. Evidently these good people are unaware of the fact that hearings are constantly held at the Metropolitan during the season, and that these hearings have already resulted in engagements being made by the management.

Opportunities for an operatic début are still so limited in this country that I agree with my correspondents that every possible chance should be given to the many talents that we have here. That, indeed, is one of the great problems before us. I discussed the matter recently with that very capable, experienced and distinguished vocal teacher and operatic coach, W. S. Brady.

We had foregathered for lunch. Among the first things I brought up was my conviction that the music teacher, especially the vocal teacher, did not always have a fair chance with his pupils, for the simple reason that he had no control over their private lives, that it was obvious that a girl who kept late hours, attended dances and other social entertainments, took little exercise, indeed led a life that exhausted her physical as well as such mental powers as she might have, was in very poor shape to profit by the work of the teacher.

Brady agreed with me, but he said there was a difficulty in the way, a difficulty that he had experienced in the course of his many years of devoted work.

"What's the difficulty?" said I. "To be frank," said he, "the difficulty arises from the fact that the average American girl resents anything like criticism of her private affairs and that is why she has often been the subject of adverse criticism on the part of foreign musicians, who, while praising her talent and her brightness of mind, have insisted that Miss America is not as devoted to study and is not as serious in her work in preparing for a public career as the average foreign girl."

Brady then spoke of the difference between the students who come to the music teacher, whether for vocal or instrumental lessons, in that those who had talent, ambition and were willing to work often had little or no means, and even if the teacher was willing to trust them for lessons for future repayment, lacked the financial means to make a début under conditions that made for success. Then there were the others who had the means, maybe had some talent, but they were not disposed to devote the time or the energy to the serious work necessary for a career, if that career was to mean something more than a début and some favorable newspaper notices.

Brady and I agreed that to prepare for a career in these days meant having the physical strength to sustain the arduous strain and a large repertoire,

whether for opera or concert work. That meant time as well as work and strenuous application.

"However," said Brady, "the really great problem before us teachers is when we have an exceptional talent and it is ready, how are we going to bring it out? The opportunities here are very much limited not only in opera but even on the concert stage, and, as one of our leading critics said recently, 'Well-financed and socially backed mediocrity is crowding real talent off the stage.' That is, to-day, America's one great problem with regard to her own talent; how to get it started on a successful career."

In regard to this I said that one mistake made by so many aspirants was that they insisted on making a frontal attack on New York instead of starting more or less humbly in districts where they were known and where they could command a certain amount of support not only from friends and acquaintances but from the press, and then gradually working up till they were ready to come to New York with a certain amount of backing and prestige which they had themselves won.

I instanced the case of a young girl whose mother had come to me some years ago. Both were bent upon giving poor Gatti sleepless nights till he had engaged the girl for the Metropolitan. Finding out what the girl's repertoire was, how long she had studied and what experience she had, I told her frankly that she was not ready for the Metropolitan even if Gatti was ready to take her. She would probably get a few minor rôles and eat her heart out waiting for something important to fall into her lap. So I suggested that she go right back home and cease calling upon her father, who was a business man depriving himself of comforts and even necessities to keep her going, that she should give a concert and sell the tickets herself, or work for some charity; that she should give music in the factories and among the poor, and when she had won fame in her own town to go to the next and gradually extend her operations till state after state knew her and acclaimed her.

This was one of the instances where my advice was taken. By interesting herself in music for the people, by singing wherever she had an opportunity, she is already well known, and, with the experience that she has gained and the backing she has won for herself, she will be able before very long to come to New York and make a successful début here as the crown of her career instead of it being the first step.

This brings me to say that even a successful début in New York, or Boston, or Chicago is nothing unless you are prepared to follow it right up and use it to advantage. That means money, a manager, good publicity work and a tremendous strain and struggle for some time till the turning point has been reached.

Meanwhile, let me not forget that in the interest of some of his talented pupils, Brady, after he follows our dear friend Bispham in the summer course at the Chicago Conservatory of Music, is going to Europe. He says that it is time we had a little reciprocity in this matter. He is going to get some of the European managers to give his picked talents a chance to show what they can do.

So the Cincinnati people have gone and done it; that is to say, instead of taking an American to succeed Ysaye, they have engaged Fritz Reiner of Hungary. Reiner has already won some reputation as a musician in Central Europe. He must be now in the early thirties. He has done some opera conducting in Budapest and Dresden and has composed a string quartet and some songs. Recently, he has been living in Dresden.

The question that I would ask is simply this—while it is true that this young man has had some experience in opera conducting and has composed a few pieces of merit, does that entitle him to come over here and lead a great symphony orchestra, and are we not again proclaiming to the world that there is so little musical ability in this country that, when it comes to replacing a great musician as the head of a leading symphony orchestra, we have to go to Europe and pick up a talented young opera conductor?

Think it over!

When it has been suggested, owing to the general discredit into which the Germans and even German music fell in this country during the war, that the Italians and the French have seized the opportunity for propaganda for their own music, people have been inclined to smile. They didn't dream that there were

such activities, but it is true nevertheless. That the French have been very energetic in making their own music better known here is a well-established fact.

All you have to do is to read some of the French newspapers on the subject. How serious the French are in this matter is shown by the report that only recently Loretta Higgins, a young American soprano, narrowly missed a chance of making a début with the French Opéra Comique, which is giving several French operas at the International Festival at Zurich, because she had refused to take a French name.

Miss Higgins, you know, was chosen by Albert Wolff to sing a part in "Louise," but the government in this case put a kibosh on the proposition on the ground that the tour which the company was making was primarily planned in the interests of French propaganda, and it was pointed out by the representative of the French Ministry of Fine Arts that the young singer's name could never pass in Switzerland as being French.

When the question came up for discussion, Wolff, who has a lovely sense of humor, suggested a compromise by dropping the final "s" from the young lady's name. So Miss Higgins has been "curtailed" and will sing as Loretta Higgin.

Reminds me of the story told years ago as to how our well-known and popular American tenor, Richard Martin, was changed into "Riccardo." This was done when he was first singing in Italy. Waking up one morning when he was to make his début, he found the streets placarded with the announcement of his singing not as Richard Martin but as Riccardo Martin. When he protested, the manager told him that it was perfectly useless for him to believe that he could make a success as Richard, and he ought to be grateful that he was allowed to keep the Martin. That is how our tenor became Riccardo Martin.

So the Chicago Opera will no longer be under a single director but under the direction of a committee. This is a good deal on the lines of the Russian Opera that has been playing at the New Amsterdam. The Russians have a soviet to run things, with the result that a large amount of time is consumed with talk, though the Chicago committee will differ from the soviet of the Russians, for that committee represents, according to the announcement, "the business, musical, technical and money-spending sides of opera." With the Russian soviet system, the chorus girl and the ballet dancer have just as much to say as the tenor and the bass, not to forget the conductor. And they miss no opportunity to say what they think.

Among the announcements for the next season in Chicago is that Claudia Muzio, formerly identified with the Metropolitan, will be a member of the company.

Some of us did not understand why Muzio got so little show last season at the Metropolitan, but she certainly had her opportunities previously and made the most of them. To-day she is without question one of the most talented prima donnas on the operatic stage, and let me add to that, a mighty fine specimen of womanhood. You don't read about her eccentricities, you never hear any scandals connected with her. She lives with her mother and enjoys the friendship of some of the finest people.

Every now and then in musical circles you hear somebody talk about the Leschetizky method of piano playing. Leschetizky didn't have any method. As Leschetizky once said, it is impossible to have a method for the reason that the hands of players are different, the temperaments are different, mentality is different. How can you have a method to apply to all?

Fannie Bloomfield Zeisler was one of Leschetizky's pupils. When she returned to this country she told us quite frankly that Leschetizky didn't have any method, that all the talk about it was pure nonsense.

There is another great teacher who has no method, as it is called. That is Leopold Auer, who has turned out so many violin geniuses. Auer told me personally that in teaching he did his utmost to preserve the individuality of each pupil. He suggested, he corrected, he advised from his vast experience, but he never endeavored to reduce his pupils to be pale copies of Leopold Auer. This alone shows he is truly great.

Some time ago it was reported that Rodman Wanamaker had sent Mayor Hylan a letter of resignation as Chair-

Viafora's Pen Studies



From a School Miss of Poland to "The Girl of the Golden West" Is a Far Cry. But Rosa Raisa Has Made It a Very Musical One. Having Portrayed Many Diversified Characters with Notable Success, What Was More Natural Than That She Should Sing "Minnie"? For Good Measure, Mme. Raisa Also Added "Elizabeth" in "Tannhäuser" to Her Répertoire Last Season

man of the Mayor's Committee on the Permanent Memorial that was proposed to perpetuate the memory of those of our boys who died in the great world war. It was also suggested at the time that Mr. Wanamaker, who is a very public-spirited and popular man, sent in his resignation because of Mayor Hylan's indorsement of Chamberlain Berolzheimer's plan for a People's Temple of Music, Art and Drama, which Mr. Wanamaker considered nullified the work that he had done with his committee.

Mr. Wanamaker stated that the Mayor's committee now has before it a recommendation from the Fine Arts Federation of New York for the rearrangement of Madison Square and the erection of a memorial to commemorate the patriotic activities which took place there during the war and after the armistice; also a suggestion from Victory Hall, Incorporated, that this association merge with the Mayor's committee.

This makes it incumbent upon me to say that there have been various proposals for a soldiers' memorial. One was to make permanent the very handsome arch which was put up on Fifth Avenue and Twenty-seventh Street at the time that our boys returned from the war. Then Mr. Berolzheimer had a plan which involved the purchase by the city of Madison Square Garden for a great center of music with a musical conservatory.

Then there was a memorial committee at the head of which was the veteran, General Wingate, which proposed to put up a big building on the vacant land near the Grand Central Depot, for the preliminaries of which it is said nearly half a million was spent. A public appeal was to be made for twenty millions, but it was put off from time to time, owing to the general conditions of business.

Amid all these various plans, the one of Mr. Berolzheimer has found the most favor. It has been indorsed by the Mayor and a bill has been passed by both branches of the legislature and signed by Governor Miller. The bill calls for the purchase by the city of considerable real estate for a People's Temple of Music, Art and Drama. It would seem that this proposal is the one which looks most likely to be carried through. It would certainly appear as if the Mayor and his immediate political friends are more in favor of this plan than any that have been so far proposed.

Incidentally, let me say that later developments show that the Mayor and

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Mr. Wanamaker are just as good friends as ever, and that Mr. Wanamaker's resignation was due to the fact that he desired to relieve the Mayor of any possible embarrassment and leave him free to act in any way that he wishes. This is exactly what one would expect from a man of Mr. Wanamaker's high character and well-known desire to serve the public in any way within his power.

It would be a good thing if Mr. Berolzheimer would gather to the support of his plan all the other activities and get them to work harmoniously with him. Then we might be assured that the long-dreamed-of People's Palace would be a reality within a few years.

Various people have written me expressing their horror that Caruso's body is still on view in an Italian cemetery, in a coffin with a glass lid. They consider that terrible.

In the first place, it is customary for the Italians to preserve their dead. If you go into the catacombs in Palermo in Sicily you will find a large collection of the defunct stored away. You will find a similar condition in Portugal. It is rather gruesome, 'tis true, but it is the custom of the country. If I am correctly informed, a mausoleum is being built for Caruso's remains, but this will not be finished till July.

Somewhere reports that there were no flowers on the coffin. There have been plenty, but they probably have been removed by souvenir hunters.

The thousands who knew and loved Caruso may be assured that a suitable resting place has been found for him, and that it will be worthy of him, worthy of his reputation and also worthy of his native land, which has always been renowned for the beauty, grace and artistic character of its monuments to the dead.

Were you ever in that wonderful cemetery in Genoa?

The League of Music Students seems to be growing apace and before long will be an established institution. Earle Tuckerman, the well-known baritone, writes me of an incident connected with the recent memorial concert in honor of our dead friend, Hans Kronold, the virtuoso 'cellist.

It appears that a few hours prior to the concert the committee found there would be some seats left over and got in touch with Mr. Shera, President of the Music Students' League, and offered him a block of seats for the League members, which offer Mr. Shera accepted. After a conference with John M. Fulton, the treasurer of the Kronold concert, who is also interested in the Lighthouse for the Blind, the Students' League in appreciation of the Kronold concert sent a large number of tickets to the Lighthouse for their benefit concert which was given a few days after the Kronold affair. Thus a considerable number of the blind attended the Students' concert to their great pleasure.

This little instance shows the growing spirit of good will which is coming up among our young musical folks and argues well for the future. These are the days when we all need to get together, appreciate one another, help one another. If we don't, the world war has taught us nothing.

You may remember that I told you that when Lloyd George gets worried to death in his endeavor to conduct the affairs of Great Britain as well as of the rest of the world, he hies himself back to his home town in Wales and plays hymns on the organ. When affairs are very desperate, he invites in his neighbors to sing with him so that he may forget his troubles.

Now it appears that there is another man who has come very much before the public of late who consoles himself in a similar manner and that is George Tchitcherine, the Soviet Commissar of Foreign Affairs, who was the head of the volcanic Bolshevik delegation at Genoa, which gave Lloyd George and the French delegation and others so much trouble; in fact, almost brought about heart failure.

It seems that Tchitcherine, who is, by the bye, or used to be, an aristocrat, learned to play the flute and the piano in his earlier boyhood, so now when he wants to get himself into a condition to meet the great diplomats he goes to the piano and after that takes up the flute. Well, it is only another instance

of what an important rôle music plays in our human affairs.

Our friend, John F. Raftery, who gets up a page of illustrated information for the New York American every day, has just discovered that Minnie Egner, the dark-eyed soprano of the Metropolitan, was raised and went to school in the old neighborhood formerly known as "Hell's Kitchen." Thus does merit find its way even out of hell. Many go there—not all emerge.

By the bye, dear Raftery printed a picture of your editor the other day which must have been taken something like forty years ago. I wonder where he got it.

Jeritza has been getting a great ovation at the Vienna Opera House. So great was the excitement that a parterre box cost 75,000 crowns, but that only amounts to ten dollars in our money.

Apropos of her appearance, the critic of one of the Viennese papers is out with a protest of disgust. The reason for his outbreak is that the National Opera Company should not tolerate the conduct of a claqué master even on such nights when the spectators themselves are fully capable of taking care of the applause. So, you see, one of the troubles which we have in New York, they also have "over there."

It is evidently not popular in these days to sing "Deutschland über Alles," even if you are on a ship of the North German Lloyd. This was shown when a number of the first-class passengers were enjoying their rest and their little

glass in the smoking room. Captain Fritz Von Falkenhayn, son of the late Chief-of-Staff of the German Army, rose and, under the inspiration of a good dinner and some real wine, began singing "Deutschland über Alles," on which the passengers, who were mostly Germans, stood up. Three Americans refused to rise. One of them was a lady. The result was a row. Von Falkenhayn threw his empty glass at the Americans.

The report does not state the extent of Von Falkenhayn's injuries, but it is to be hoped that he had recovered when he landed here. He is reported to be anxious to find a job in an automobile factory. Evidently the distinguished scion of the former German Chief-of-Staff has not yet awakened to the fact that the war is over, and that Germany did not win it.

A good many people are interested in knowing who it is who supports the free concerts by the Goldman Band on the green at Columbia University during the summer. These concerts have become an integral part of the summer musical life of New York. Sometimes as many as ten to fifteen thousand people gather together to listen to good music.

The band is supported by voluntary subscription, and the most prominent people who are interested are such public-spirited persons as Mrs. Daniel Guggenheim, Mrs. Simon Frankel, Thomas F. Ryan, Murry Guggenheim, John D. Rockefeller, Jr., Philip Berolzheimer, the Chamberlain, Mrs. E. H. Harriman, Mrs. Helen Hartley Jenkins, Mrs. M. R. Ham-bur, Mrs. William C. Potter, Mrs. Clar-

ence Millhiser and Felix Warburg. Besides these, there are a large number whose contributions are from five to ten dollars.

Marie Ehlers in Chicago wants ten thousand dollars. She says she needs the money, as she is suffering from what is called "diarthrosis." Perhaps you never heard of that particular disease before, but in the suit which she has brought against Ernie Young, a theatrical promoter, she states that she has contracted this disease and that, since she got it, her limbs and body quiver whenever she hears jazz.

According to her, Young required her to "execute many contortions, convolutions, distortions and gyrations associated with modern dancing aberrations, particularly twisting and writhing of the hips and shivering and convulsing of the shoulders." That is how Marie says she got "diarthrosis" and, having it, she is also, according to her complaint, "peculiarly sensitive to soniferous instruments, suggestive of the accentuated syncopation of a jazz orchestra, which incites her involuntarily and unconsciously to wiggle and revolve."

The tendency to wriggle and revolve was known before the introduction of jazz. It was not then called "diarthrosis," but just plain "St. Vitus' Dance," says your

Mephisto

"Musical America's Guide" for 1922 Surveys Nation's Resources in Music

IN compact and handy format, the 1922 edition of MUSICAL AMERICA'S GUIDE, as compiled by John C. Freund, editor of MUSICAL AMERICA and *The Music Trades*, epitomizes the musical activities of the continent. Amended, augmented, enlarged, it represents a distinct advance over the first edition of THE GUIDE, which was acclaimed the country over as filling a long-felt want when it was published in 1921. The new volume, which has just been issued, is in size, form, typography and contents a companion for the one issued a year ago, but contains 306 pages as compared to 262 in the earlier book. Omissions and errors inevitably incidental to the collation of material for the first volume have been corrected and the book bears every evidence of having been prepared with the most painstaking thoroughness, and with accuracy as to the facts as the prime consideration.

As a reference volume it should be invaluable. State by state and city by city, the musical resources of the United States and of Canada are marshalled in array. For any given city, there is a list of local managers and others who engage artists; of music clubs and choral societies, with their officers named; of auditoriums, with their capacities, and of leading music dealers. But as the name of the volume indicates, it is more than a reference book, it is a guide. Railroads and hotels are listed. The population of each city, a small point, but one of considerable importance to those who are planning tours, is set forth.

There is a separate list of orchestras and their conductors, occupying five pages, which was not contained in the earlier issue of THE GUIDE. More than 100 Festivals, with their dates, are listed, in itself a valuable epitome of musical enterprise. From New York to California and from Maine to Florida, the music critics and reviewers of the daily press are named, information never available to the musical profession until MUSICAL AMERICA'S GUIDE was undertaken. The conservatories of the United States and the various music schools are enumerated, state by state, and require thirteen pages of the book. Public school music supervisors for the entire country are named, and in most instances their personal addresses are given.

Aside from this digest of musical resources, THE GUIDE is of value in an advisory capacity. There are eight well-written articles, brief, to the point and frankly worded, which deal with topics of salient interest. One is devoted to "Developing Your City as a Musical Center," another to "Entering the Concert Field." A third discusses "A New York Début" and presents, figures on

what it costs. "Travel Hints for the Artist" and "Securing Publicity" are the subjects of two other articles. "Musical Managers and How They Operate," "The Phonograph as an Educational Force," and "Musical Education in America" are dealt with in others. The student here finds advice as to a course of study. The recital aspirant is given the facts as to the outlay required for a first appearance in New York. Club members and civic workers are aided in the problem of building up the music of their community.

Not the least valuable, from a reference viewpoint, are the advertisements, which are carefully indexed. They solve almost all of the questions continually arising as to under whose management the various artists are, and whether they are available for the coming season. THE GUIDE is for the manager, the artist, the local agent or impresario, the music club, the student and the newspaper office. It should be in every public library. It is a mine of facts nowhere else available. O. T.

JUDSON IN NEW POST

Takes Office as N. Y. Philharmonic Manager—New Works to Be Played

Arthur Judson, recently appointed manager of the New York Philharmonic, to succeed Felix F. Leifels, has commenced his active duties in that capacity. It is announced that the headquarters of the Philharmonic will remain in Carnegie Hall. The personnel of the orchestra is complete, with few changes from that of last season. The schedule of concerts is also similar to that of the season just ended. New compositions of international interest will be presented by Josef Stransky and Willem Mengelberg. Under the supervision of Henry Hadley, who will examine manuscripts of American works for recommendation to the Society, native compositions will occupy an important place on these programs. D. E. Porter, publicity representative of the Philharmonic, has been appointed assistant manager to Mr. Judson.

Pittsfield Musicians Organize Society for Students

PITTSFIELD, MASS., May 27.—A Concert Society has recently been organized in this city to promote musical interest among young students and to give an opportunity for the performance of the works of the master composers. The society holds weekly meetings at the home of its members. The officers are: Arthur Rosenbaum, president; Hildegarde Hillberg, vice-president; Pauline Destremps, secretary, and Ella Powell, treasurer. Ulysses Buhler is the honorary president. M. E. MILLER.

John Barnes Wells to Close Season in June After Many Engagements



John Barnes Wells, Tenor

Various engagements have been fulfilled this season by the American tenor, John Barnes Wells. On April 19 he was soloist with the Guido Chorus in Buffalo, N. Y., his third appearance with that club, and again sang in that city on May 3 in a concert with Irene Williams, soprano, for the Buffalo Club. On April 27 he was soloist with the University Glee Club of New York, on May 4 with the Singers' Club in Cleveland, making his twelfth solo appearance with this organization. On May 9 he sang for the Woman's Club of Montclair, N. J., and on May 12 at the concert of the Bronx Musical Societies, Gerald Reynolds, conductor, at Evander Childs High School. During the present season he was heard twice in Albany, once as soloist with the Mendelssohn Club, and twice in Utica.

Mr. Wells is now completing his concert season and at the end of June he will go with his family to Roxbury, N. Y., where he will spend the vacation months as in other years. In his concerts this season he has sung with marked success many of his own songs, which have won him a place among American song composers through their deft treatment of light and humorous verse. His new song, "Mulberry Tree," has been used on many programs this season. In a choral version, made by Howard Barlow, it was sung at the Charlotte, N. C., Festival concert on May 2 by the mixed chorus, and on May 15 by the Riverdale, N. Y., Choral Society under Mr. Barlow's baton.

Frederick Dixon Takes Up Lance for Critics

Artists Have Themselves to Blame for Unfavorable Reviews, Says American Pianist — Average Recitalist Wholly Unprepared at Time of Début—Lack of Ideals Among Students — Répertoire Neglected—Self-Criticism—American Audiences and Protection of the Native Product

AMERICAN critics, long the targets of abuse, have now a champion in Frederic Dixon, the American pianist. Mr. Dixon's début was one of the surprises of last season. Coming from the Middle West practically unheralded, his success was noteworthy even in a season crowded with foreign celebrities.

"Numerous young pianists complain of the attitude of the critics," says Mr. Dixon, "but after years of association with musicians and students, I have seen that the great trouble lies with the artists themselves. The average young artist who makes his début does not realize that he is actually unprepared, and that he comes before the public as an immature artistic product. Then when the critics point out his failings, he blames them for their lack of insight."

"In the many years I have spent around New York, studying and listening to other persons' studies, it has shocked me to find how few ideals the average music student brings to his work. Believing that teachers can give him the ability to play well, he flits from one to another in a search for some shorter road to accomplishment, some more rapid way of attaining perfection. This artistic impatience prevents him from settling down to real work and solving thoroughly the musical problems which present themselves."

"When I came to New York I began to study under Rafael Joseffy, but I had had only a few lessons from him when he died. I realized that I could take advantage of his teachings myself. I analyzed his methods, adopted those which were useful to me and changed others to suit my personal needs. Fortunately in the West I had had a teacher, who, though he had neglected my technique, had given me the stimulus of good musical taste, and this served me in fine stead. With these aids, I set to work, and save for ten inspiring lessons from Mme. Bloomfield-Zeisler in Chicago last season, I have taught myself."

"During these years I have concerned myself greatly with technique—but not in the usual way. I do not believe in poring over technical studies. I generally spend about fifteen or twenty minutes a day on technical exercise, and the rest of the time I devote wholly to my repertoire. In every piano composition there are sufficient technical problems to overcome, and if a student devotes himself seriously to solve these, so that they become second nature, he is gaining as much from them as from purely technical exercises. Besides the technical problems solved in one work will not necessarily apply to another work, and hence it is essential to work out clearly and



Frederic Dixon, American Pianist

thoroughly every digital conundrum of a composition.

Working Up a Répertoire

"Another point grievously neglected is that of repertoire. Ask a student what works he has at his fingers' ends, and generally he will recite a list of compositions which means at the most two and a half hours' playing, perhaps two programs. His knowledge of concertos is usually limited to two, the Grieg and the Liszt. Before going to Mme. Bloomfield-Zeisler I had gone over twelve programs and was able to play about ten for her. As to concertos, I have learned seven and am now working on two more. And, furthermore, I would emphasize what knowing a concerto means; it does not mean going over the piano part and learning it measure for measure in proper time, though that, of course, is necessary. It also entails being thoroughly acquainted with the orchestral part and knowing by heart, if possible, the entire piano transcription of the orchestral score. If pianists can read the score, as they should be able to, they should hear other artists play the concerto and follow it closely with the score before them."

"The length of the program at the début, or any recital, is an important point. In his eagerness to have variety the recitalists will have a program far too long for sustained interest. He either chooses a program of 'sure-fire'

favorites, or else a long, lugubrious list such as befits a graduation recital at a conservatory. Fifty-five minutes of actual playing is sufficient for any recital, and without losing variety, the artist may get a discriminating list of works to present."

Self-Criticism Needed

"It is essential, above all, that the student acquire honest self-criticism, and that he does not deceive himself about his work. He should give one teacher the chance to instruct him, before rushing off to another. He should also realize that it is not up to the teacher to achieve success for him but a matter

entirely up to himself. It is equally ridiculous for the American student to feel that he cannot acquire the best training in this country at present."

According to Mr. Dixon, however, there is one point upon which American artists have grounds for complaint. "Considerable blame falls upon the audiences, not the critics, for their attitudes toward their native musicians. Managers tell me that if our own artists are to be a success with audiences throughout the country, their art must be twice as good as the foreigner's. In the first place audiences are skeptical about the native musician. Besides this, they will not pay to hear an American artist, and hence the American artist in general receives a smaller fee than the foreigner, which strikes me as distinctly unfair. In a country which concerns itself with the protection of the native product, this is an interesting commentary, and one which it would be well for us to think over and try to remedy."

Besides his engagements through the country, Mr. Dixon next season is to give three recitals in New York.

F. R. GRANT.

Schumann Heink Sings for Legion on Decoration Day

Just returned from a remarkable season's tour, Ernestine Schumann Heink, contralto, sang under the auspices of the local branch of the American Legion at Hempstead, L. I., in the High School Auditorium on Decoration Day evening, May 30. Unusual means were employed to advertise the event. Aviators from a nearby government aviation field flew over the surrounding towns, dropping announcements of the concert broadcast. Mme. Schumann Heink's program included three opera arias and two groups of American songs which she has made famous, including Ward Stephens "Have You Seen Him in France?" and Frank La Forge's "Flanders Requiem."

Schmitz to Visit Europe After Master Class in Chicago

E. Robert Schmitz, pianist, is ending an active season, preparatory to going to Chicago, where he is to hold a five weeks' master class session. During the season he gave more than twelve recitals in New York City alone. On Thursday afternoon, May 18, Mr. Schmitz gave a recital at the Woman's Club in East Orange, N. J. Many children and young students were in the audience and the pianist delivered explanatory comments on his program for their benefit. The Key Club of New York gave a farewell reception to Mr. Schmitz on Saturday, May 20, in the Carnegie Hall studio of Miss Bisbee. Mr. Schmitz will sail for Europe in July and will not return to America until the end of December. During the fall he will tour in England, France, Belgium, Spain and Switzerland.

The Vagabond

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Poem by Robert Louis Stevenson

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Musical America's Open Forum

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Music in the Public Schools

To the Editor of MUSICAL AMERICA:

Thank you very much for your fine editorial on music in the public schools.

I appreciate very much your attitude toward what I like to think of as democracy in music education, and your editorials, together with the fine attitude that your paper has taken with regard to news relating to school and community music, have played a very important part in bringing this comparatively new movement to the attention of the professional musicians. They are often so busy with their affairs that they do not realize that there is in progress at this moment in America the most remarkable movement in the direction of popularizing and democratizing an art in the whole history of the world.

Of course, I know that there are many musicians who scoff at the idea of music for all the people, but the more I see of music in the public schools, and the more I think of the whole matter, the more strongly I feel that this is a perfectly tremendous thing, and that if we can but send into the schools strong and capable musicians who are as good organizers as the rest of the public school people are, there is absolutely no limit to what may be done.

Thanking you again and with kind regards,
KARL W. GEHRKENS.
Pres., Supervisors' National Conference.
Oberlin Conservatory,
Oberlin, Ohio, May 20, 1922.

Appreciation from an Authority

To the Editor of MUSICAL AMERICA:

In the May issue of MUSICAL AMERICA I read a tribute to Mr. Freund by the editor of an English musical journal. I am writing to add a personal word to that tribute.

In my own field I have been trying for more than thirty years to build up true music education in the United States, working most of the time under discouraging circumstances. During this time I have watched Mr. Freund's efforts for a better appreciation of American musical activities and his willingness to sacrifice personal interests to that cause.

It may interest you to know that I have been a subscriber, without missing a year, to MUSICAL AMERICA from its first number.

Mr. Freund deserves most fully the thanks of all who are engaged in musical work in this country, and I wish to send my personal note of appreciation

ARTHUR L. MANCHESTER.

Elmira, N. Y., May 23, 1922.

Advocating Teachers' Licenses

To the Editor of MUSICAL AMERICA:

More power to the New Jersey Federation of Music Clubs, which has, I see from the latest issue of MUSICAL AMERICA, endorsed the proposal that music teachers should be licensed. Surely it is time that some drastic means were taken in this country to protect music students. If a grocer purporting to sell me a pound of sugar, hands me over the counter a parcel half-filled with sand, I have power to proceed against him at law. Why shouldn't I have the same power to protect myself if someone who ought to be a grocer opens a vocal studio and proceeds to ruin my voice? B. J.

New York, May 27, 1922.

Nature Music versus Art Song

To the Editor of MUSICAL AMERICA:

The discussion on the exact nature of an art song which has been appearing in your Open Forum started quite an argument recently at a musical Round Table of which both Kenneth C. Clark and myself happen to be members.

To my mind, this is merely a question of convenient distinction and has nothing to do with art values as such. By an art song we mean simply a song which the Germans call *durchkomponiert*, in contrast with the strophic form which is common to folk music and the ballad style. In other words, an art song is one in which the musical setting closely follows every detail of the text with the aim of giving it a completely

dramatic and, so far as possible, a realistic expression.

A song of the strophic type, on the other hand, expresses merely a general mood through its music and the mere fact that the same music fits a number of different stanzas keeps it from being technically an art song. But this does not mean for a moment that the form called "art song" contains more of actual art than that which we call "folk-song." I would suggest as a convenient title for this other type of music "nature song," which is the logical opposite to "art song."

In the whole history of music you will find that there is a consistent and parallel activity by two contrasting groups—the conscious artists and the natural, unconscious artists. There has always been a folk music appearing simultaneously with art music, and the greatest art music, in the long run, has been that which recognized the value of the folk music and utilized these materials in practical fashion. No composer has ever been recognized as truly great if his work was limited to conscious art. He had to have something in him of the natural, spontaneous musician to

give his compositions a universal appeal. Bach, Beethoven and Brahms are the three greatest composers of art and nature music in one. Stephen Foster was a nature musician pure and simple, and, as such, the most significant figure in American music. Mahler, Bruckner and Schönberg represent the art musician in the most advanced form, with perhaps too little of the necessary natural gifts to guarantee a permanent significance.

In America we have plenty of art musicians, few of whom have as yet proved the possession of the natural foundation of true inspiration. Our nature musicians are the writers of popular music, who succeed inevitably in appealing to the masses and are often entirely unconscious of just how they produce their effects. Much of this music partakes of the nature of folk music because it represents an endless revamping and restating of old music, the same thoughts given again and again in slightly different forms. This is partly conscious and partly unconscious, but at best the results could hardly be called "art music."

To argue that an "art song" is supe-

rior to a "nature song," however, is pure snobbery and utterly inconsistent with the facts. There are very poor and futile "art songs," just as there are very great and significant "nature songs." The limit of futility in art songs is reached by the old-fashioned recitative, which is simply a musical declamation of no more value than the spoken word. A similar futility may be found in nature music when an utterly worthless, banal melody is fitted by force to words with whose mood and sense it has absolutely nothing in common. The greatest songs of the world are those which preserve a high degree of musical value without sacrificing any essential details of the text. Such results can obviously be obtained only in the form called "art song," but this in no sense reflects on the unconscious art or the universal significance of that nature music which has always been produced and will continue to be produced as long as musical instincts are a part of human nature.

SIGMUND SPAETH.

New York, May 27, 1922.

Eloquence and the Art Song

To the Editor of MUSICAL AMERICA:

"What is an 'art song'?" I see, is being discussed in your columns. May I add this?

An "art song" is an attempt to express in music what the poem says in words—the thought, the picture, the dramatic values, the happenings, the emotions. It is purely a matter of opinion whether the result is of any particular value. Merit does not give it its name or classification. Its worth is relative. Whether stupendous or simple, whether the work of a master or a midget, the fact that an attempt has been made to make the music "say the words," so to speak, gives to the "art song" its nomenclature.

Yours for more home-made-bread music and less angel-cake music,
GEOFFREY O'HARA.

Yonkers, N. Y., May 27, 1922.

Analyzing Applause

To the Editor of MUSICAL AMERICA:

In several letters which I have read concerning applause, I have failed to observe any logical dissection, as it were, of applause as given here in the opera houses and in the concert halls. Do you not agree that the character of applause is as many-sided as a diamond has facets?

Take, for example, the applause given by an audience to Conductor Willem Mengelberg. One can feel it building itself up throughout a program, to burst forth spontaneously at the end, every person in the house rising simultaneously. I think one might say conservatively that this is of the whole-hearted approval type.

On the other hand, there is the applause of a few kindly disposed friends. This type is generally offered for one whose talent is as yet in embryo.

The varied types of national demonstration are too numerous to mention, and should be studied each in its proper environment.

However, the natural quietness of the American audience to its own artists, is more than enigmatic, when one remembers the mad enthusiasm which reigns when a transient American listens to a compatriot outside of these United States!

Of course, the claque—parent of forced, paid applause—is parallel to the forced smile. With the forced smile, the claque defeats itself in deceiving no one.

CECIL ARDEN.

New York, May 27, 1922.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

On Prima Donnas

Question Box Editor:

1. Will you give me the year in which Mme. Melba appeared in America the last time; did she sing in opera or concert? 2. Please name some of the operas in which Mme. Gadschi sang. 3. Where is Carolina White singing at present?

DR. HERMAN G. BULSTER.

Philadelphia, May 22, 1922.

1. Mme. Melba visited America last in 1917-18, when she appeared with the Chicago Opera Association, and also gave concerts throughout the country. 2. Mme. Gadschi, in addition to the Wagnerian repertoire, has sung such rôles as "Aida," "Santuzza," "Leonora," and in operas of Mozart, Gluck, Weber, etc. She is said to have some forty operas in her repertoire. 3. Mme. White is at present in Italy, probably in Turin.

???

Mahler's American Visit

Question Box Editor:

1. When was Gustav Mahler connected with the Metropolitan Opera Company? 2. When was he conductor of the New York Philharmonic? 3. When was "Boris Godounoff" first performed in America and who took the title rôle?

RHEA BERGERET.

Kansas City, Kan., May 22, 1922.

1. Mahler was connected with the Metropolitan Opera during the season of 1908. 2. He became conductor of the Philharmonic in 1909 and remained with the organization until 1911, when he broke down and had to return to Vienna, where he died several months later. 3. "Boris Godounoff" was first performed in America at the Metropolitan Opera House, in March, 1913, with Adamo Didur in the title rôle.

???

Meaning of "Colla Parte"

Question Box Editor:

1. What is the meaning of the expression *Colla Parte*? 2. When was Sir Henry Wood knighted, and is it true he was once offered the conductorship of the Boston Symphony?

SYDNEY GARDENSHAW.

Kingston, Jamaica, W.I., May 15, 1922.

1. The expression is "*Colla Parte*" and means, literally, with the part, signifying that the tempo of the accompaniment is to be accommodated to the solo instrument or voice. 2. Sir Henry Wood was knighted in 1911. He was offered the bâton of the Boston Symphony in 1918, as successor to Karl Muck, but declined the offer.

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Philadelphia Women's Orchestra Ends First Season



The Women's Symphony of Philadelphia, J. W. F. Leman, Conductor

PHILADELPHIA, May 27.—Although less than one year old, the Women's Symphony of Philadelphia, an organization of fifty professional and semi-professional musicians under the leadership of J. W. F. Leman, has just closed the present season with a record of fourteen public performances. The orchestra was organized in the fall of 1921 by Mabel Swint Ewer, a graduate of the New England Conservatory of Music, for the purpose of studying the symphonies of the masters under the leadership of a skilled musician.

The personnel of the orchestra is as follows: Florence Haenle, concertmaster; Helen Rowley, Marie Miller, Mary Wharton, Jane McCurdy, Margaret Mer-

vine, Esther Aleinikoff, Helen Kalikman, Margarita Parkinson and Maude De Horvath, first violins; Mabel James, Lucia MacDonald, Grace Pennypacker, Evelyn Whitely, Kathryn Gross, Fannie Sharfsin, Elizabeth Porter, Marie Abbott, Bertha White and Kathryn Dorsey, second violins; Ella Rowley, Muriel Drake, Anna Gordon, Mary McGeorge and Ellan Cohn, violas; Jane Modave, Ethel Lewis, Marie Brehms and Jeanette Ireland, cellos; Mildred Ackley, piano; Louise Brenner Lewis, Elizabeth Culp and Elizabeth Skipper, flutes; Anna Levy and Mabel S. Ewer, trumpets; Faye Leman and Laura Garrett, basses; Edna Haenle and Gertrude Hasse, clarinets; Jessie Robbins, Gertrude Hagermann and Anna Dassler, trombones; Mary

Muehlieb, oboe; Frieda Hartmaier, bassoon; Estelle Dry and Margaret Abel, French horns; Julia Lambich, tympani; E. C. Z. Reese and Esther Parkinson, drums and accessories; Emma Rous, harp, and Jane McCurdy, librarian.

SCOTTI ARTISTS IN VISIT TO BUFFALO

Three Days' Season Made Up of Five Operas—Soloists in Recitals

By F. W. Balch

BUFFALO, May 29.—The Scotti Opera Company appeared at the Shubert-Teck Theater in the latter part of last week, and one of the events of interest in the visit of these artists was the home-coming of Myrtle Schaaf, who was greeted by the largest house of the three nights when she appeared in Saturday evening's performance of "L'Oracolo."

"Carmen" was performed on Thursday night, with Alice Gentle in the title rôle, Morgan Kingston as Don Jose, Queena Mario as Micaela and Greek Evans as Escamillo.

On Friday the opera was "Tosca," Miss Gentle again appearing in the title rôle, Armand Tokatyan as Cavaradossi, and Antonio Scotti as Scarpia. Orville Harrold filled the rôle of Rodolfo at the Saturday matinée performance of "Bohème." "Pagliacci" was included in the Saturday night bill with "L'Oracolo."

Margaret Bebee, who gave a recital at Silver Creek on May 26, has just returned to Buffalo from study in New York, and in a number of local appearances has shown that she has a beautiful and powerful soprano voice, of wide range and well controlled. Armella Max, dramatic reader, was the assisting artist at the Silver Creek concert.

In a violin recital at the residence of Mrs. John Leopold Eckel on May 24 Charles Stokes showed artistic style in a program of Chopin, Beethoven, Moszkowski and Sarasate numbers. Gerald Stokes, organist at St. Michael's Church, was at the piano. Mrs. Eckel appeared with the violinist in the first number.

Eva M. Rautenberg gave a piano recital at the Twentieth Century Club Auditorium on May 23, when she was applauded by a big audience in a brilliant program, and was recalled several times.

Conventions Indorse Program Outlined by Community Service Speakers

The Texas Federation of Music Clubs, at its recent meeting in Fort Worth, passed a resolution approving an eight-fold program of community music for cities throughout the country. The resolution indorsed the programs of Community Service, Inc., outlined by P. W. Dykema, one of the principal speakers at the convention. A similar resolution was recently passed by the Washington State Music Teachers' Association at its meeting in Walla Walla. This measure urged members of the association and music teachers "to give earnest and active support to the movement."

WATERLOO, IOWA, May 27.—Nancy Graham, who has had charge of violin classes in East Waterloo public schools, has started on a twelve weeks' engagement with the Redpath-Vawter Chautauqua Circuit to appear on programs as violin soloist.

Sutor School Gives Concert in Philadelphia

PHILADELPHIA, PA., May 27.—The Adele Sutor School of Music presented a number of students in recital at the Musical Art Club on the evening of May 20. Those who took part were Alice Arnold, Elizabeth and Carl Bohn, Mrs. Bohn, Eva Loo Broyles, Mrs. Broyles, Charlotte Caldwell, Florence Disharoon, Elizabeth Frost, Frances Guthrie, Margaret Herr, Marion and Natalie Hoffman, Marion Jones, Herbert Koff, Elsie Lincoln, Eleanor Paul, Juliet Robertson, Virginia Rosekrans, Lewis Wadlow and Kendall Wallis. A special feature of the evening was the work done by the kindergarten class, comprising Elizabeth Bohn, Frieda Schaurath, Betty Smith, Anna Wax, Judith and Emanuel Sillman, Andor and Herte Ware and John Harvey. Frederick Schlieder, one of the teachers of the school, gave a lecture at the Musical Art Club on the evening of May 18.

Five Girls Win Preliminary Memory Contest in New York

Dorothy Fessler, Doris Stanton, Rosalie Schneck, Edna Vogt and Dorothy Hassler took the highest marks in the Music Memory Contest, held at Public School 84, Manhattan, New York, on May 11. Twenty operatic and symphonic numbers were played for the pupils, and considering their youth the success of these students was highly creditable. The five winners will represent their school at the district contest.

Franz Listermann has been reappointed orchestra manager of the American Orchestral Society.

POLES SPONSOR OPERA PROJECT IN MILWAUKEE

"Trovatore" to Be Presented by Local Singers—Music Association Aids Orchestra Plan

MILWAUKEE, WIS., May 27.—The June operatic offering of the Polish Opera Club, said to be the only organization of its kind in the country, will be "Il Trovatore"; and Milwaukee's Polish colony of 100,000 is taking keen interest in this group of sincere and hardworking singers who are endeavoring to advance the cause of music among their countrymen in all parts of the United States. Hugo Bach's orchestra, one of the finest in the city, will furnish the instrumental setting of the opera and the orchestration and translation of the opera were secured directly from the Grand Opera Theater of Warsaw, Poland. There will be a chorus

of 50 and all the principals have had considerable vocal experience.

While the bulk of the audiences for the Polish opera will be Poles, the opera company is continually gaining wider appreciation and many music lovers of other nationalities will attend this year. Many choruses and church choirs flourish among the Poles of Milwaukee. The invasion of the operatic field is, however, the most pretentious musical enterprise that has been sponsored by local Poles.

The Civic Music Association has revived its activities and is planning an extensive program for next season. The Musicians' Club, comprising the active musicians' division of the Association, has appointed a committee of forty-four members to promote and assist the new Milwaukee Civic Orchestra of 75 pieces. Supporting memberships are being obtained for the orchestra. C. O. S.

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The following are some of the many artists who owe their ever-growing success to the excellence of the Soder-Hueck training: George Reimherr, the distinguished and popular American tenor; Walter Mills, American concert baritone; Marion Lovell, gifted coloratura soprano; Elsie Marion Ebeling, well known as operatic and concert soprano and assistant teacher to Mme. Soder-Hueck; Elsie Lovell-Hankins, successful oratorio and concert contralto and soloist at First Church of Christ Scientist, Providence, R. I.; George Rothel, dramatic concert and oratorio tenor and soloist at Old Grace Church, New York; Randall Kirkbride, for several years, continuously, appearing as leading baritone in light opera; Marie De Calve, successful operatic soprano here and abroad, and many others.

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MUSICAL AMERICA'S WEEKLY

Activity in London Sets New Record

LONDON, May 20.—It is probable that the past fortnight has established a record for musical activity here. In addition to the fine season of opera at Covent Garden and the regular concerts by the London Symphony and the Queen's Hall Orchestras, the Vatican Choir gave its first concert here; Sergei Rachmaninoff was heard in recital, and the celebrated baritones, Mattia Battistini and Titta Ruffo, made their second appearances of the season. There were also more than a score of recitals of unusual merit.

The British National Opera Company, during the second week, added to its repertoire "The Magic Flute," "Madama Butterfly," "Meistersinger" and "Aida," and gave repetitions of "Tristan and Isolde" and "Parsifal"—certainly a stiff week for any opera company to undertake. Probably the best of the lot was "The Magic Flute," in which Sara Fischer, a young soprano from Montreal, gave a superb performance of *Pamina*, a rôle to which she was called on very short notice. Her performance left no doubt that she is one of those rare and gifted artists who have a genuine flair for opera. Gertrude Johnson sang well the fantastic music of the *Queen of the Night*. Gertrude Boxall was *Papagena*, Raymond Ellis sang *Papageno*, and Robert Radford displayed a fine dignity as *Sarastro*. The remainder of the cast included Walter Hyde as *Tamino*, Sydney Russell, Eda Bennie, May Blyth, Evelyn Arden, Ethel Elmes, Peggy Mitchell, Maude Sykes, Frederick Rickitt and Philip Bertram. The piece was well set by Oliver Bernard, and Eugene Goossens conducted in admirable style.

It was Aylmer Buesst who led "Die Meistersinger," keeping up the tempo and retaining a remarkable sense of the unity of the score. Andrew Shanks was the *Sachs* of the cast and Arthur Jordan did some fine singing as *Walther*, particularly in the Prize Song. Edith Clegg sang *Magdalena* and Miriam Licette was *Eva*. Tudor Davies as *David* and Sydney Russell as *Beckmesser* also deserve credit for fine performances. The others in the cast were Robert Radford, Fred-eric Collier, and Mr. Bertram.

Agnes Nicholls' singing in the title rôle was the outstanding feature of "Aida." It was a revelation of fine phrasing and excellent piano singing. Frank Mullings was *Radames*, Edna Thornton was excellent as *Amneris* and Robert Parker sang *Amonasro*. Percy Pitt conducted, and the cast was completed by William Anderson, Diana Melrose, Ernest Howle and Penelope Spencer.

The return of Maggie Teyte after a long absence from the operatic stage here was the feature of the "Madama Butterfly" conducted by Goossens. In the title rôle the soprano looked little more than a child and sang with a superb and touching simplicity. It was an interpretation fresh to London audiences. William Boland revealed a fine and well-controlled voice as *Pinkerton*. Edith Clegg sang *Suzuki*, and the other rôles were ably presented by May Blyth, Powell Edwards, Mr. Russell and Albert Chapman.

The interest in the "Parsifal" performance centered upon the return of Clarence Whitehill of the Metropolitan Opera Company, after an absence of fourteen years. His performance of *Amfortas* was a superb one, fulfilling to the utmost the Wagnerian tradition and bringing to the rôle a dignity and pathos of his own. Percy Pitt conducted, and the cast was the same as at the first performance.

Under the bâton of Monsignor Casimiri, the Vatican Choir was heard at Royal Albert Hall in the program of church music which it gave earlier in the season in Paris, Nice, Brussels and other cities. It would be difficult for any organization to excel or even equal the beauty of this choir's singing.

One of the most satisfactory recitals ever given here was that of Sergei Rachmaninoff, pianist, at Queen's Hall. His program included such well-known compositions as the Mozart Sonata in A, the Beethoven E Minor Sonata and the Mendelssohn Rondo Capriccioso, which

he endowed with a new, rich and beautiful lustre. It was the performance of a master.

An all-Brahms program was given at Queen's Hall by Elena Gerhardt, who returned from Germany for a second series of recitals. As a lieder singer, Miss Gerhardt's rivals could probably be counted on the fingers of one hand. She again had distinguished assistance from Paula Hegener, her accompanist.

The London Symphony series came to an end with an unusually fine performance of the Beethoven Mass in D, under the bâton of Albert Coates, who gave an almost flawless reading of the tremendous work. The vocal parts were well handled by Dorothy Silk, Margaret Balfour, Sidney Pointer and Robert Radford. Miss Silk's singing was especially fine.

The Hungarian String Quartet, playing a new work of Bela Bartok, defined as Op. 17, was the feature of the recent concert of the London Chamber Music Society. The ensemble proved to be an organization of the first order, but the work had acid qualities. Leonard Borwick, pianist, and Max Karolik, a Russian tenor, were the soloists of the occasion.

Another excellent string ensemble heard here for the first time last week was the Copenhagen Quartet, which gave interpretations of Bach, Mozart, Brahms and Ravel. The London Trio, with Mary Copner, soprano, as soloist, also gave a notable program.

Anne Thursfield, soprano, was the soloist with the Novello Choir at a recent concert under the bâton of Harold

Brooke. The chorus did some fine singing in works of Bantock, Holst and Parry.

Among the numerous recitals, one of the best was the joint appearance of Gabrielle Gills, soprano of the Opéra Comique of Paris, and Yvonne D'Astruc,

violinist. Other good programs were given by Victor Buesst, who played many of his own compositions; Dorothea Webb, soprano, and Murray Lambert, violinist. Joseph Hislop, tenor, was soloist at the latest Sunday concert of the Queen's Hall Orchestra.

Vienna Concedes New Triumph for Strauss

VIENNA, May 20.—Two new choral works of much interest, Richard Strauss' new German Motett and Max Oberleithner's Cantata "Lament of a People," were performed for the first time recently by the chorus and orchestra of the Staatsoper, under the bâtons of Franz Schalk and Karl Luze, respectively. The Strauss composition is written for four solo voices and a chorus of sixteen voices which sings a cappella. The work produced a profound impression, and marks perhaps a new peak in the progress of Strauss. In the choral parts, especially, there are some wonderful harmonic combinations and, in the scoring of the accompaniment for the solos, Strauss has done some of his best writing.

Quite the opposite of the Strauss polyphony are the methods used by Oberleithner in his cantata. The women's voices are employed with excellent effect and there is an instrumental intermezzo of great beauty. Mihacsek, Anday, Maikl and Manowarda were the soloists and sang the difficult music with great skill. Compositions of Schubert and Cherubini were sung on the same occasion.

Eugen d'Albert's "Tiefland" has been added to the repertoire of the Volksoper

with a cast which includes Rantau, Gerö, Schürmann, Baumann and Hagen. At the Operntheater "Die Tote Stadt" has returned with Marie Jeritzka in the rôle which she created. Franz Schalk conducts the work.

Julius Lehnert led the recent concert of the Friends of Music when Siegmund Stransky, pianist, as soloist, played with distinction a Saint-Saëns Concerto. Bruno Walter of Munich conducted a performance of Mahler's Second Symphony by the Symphony Orchestra with the assistance of the Philharmonic Chorus, and the Singakademie Choruses. Gertrude Förstel, soprano, and Maria Olszewska, contralto, were the soloists, and sang the music with style and distinction.

Excellent recitals were given recently by Hermann Jadlowker, tenor, and Louis Graveure, baritone. Both are artists in the real sense. Jadlowker's voice has improved in the past few years and he now ranks easily as one of the best tenors in Central Europe. Robert Polak, violinist, gave a recital in which he displayed remarkable warmth and beauty of tone and a fine technique. The Concertverein Orchestra recently gave an entire Brahms evening under the bâton of Ferdinand Löwe.

Orpen Paints Stanford for Royal Academy



A Distinguished Musician as a Great Artist Sees Him—Sir William Orpen's Picture of Sir Charles Villiers Stanford, a Feature of the Royal Academy Exhibition in London

LONDON, May 20.—One of the finest portraits in the annual spring exhibition of the Royal Academy is a painting of Sir Charles Villiers Stanford, professor of music at Cambridge University and the Royal Academy of Music, by

Sir William Orpen, R. A. Sir Charles is at present engaged on the plans for the annual Cambridge Festival of Music which follows shortly the Festival at Oxford, recently brought to a close under the direction of Sir Charles' colleague, Sir Hugh Allen.

New Opera Company Opens Season in Rome

ROME, May 20.—The opera season at the Costanzi nears its close, but a new company of artists under the direction of Augusto Scirocchi has begun a season at the Adriano. The initial representation was "The Girl of the Golden West," in which Maria Romagnoli made a fine impression as *Minnie*. Egidio Cunego, tenor, and Marino Emiliani, baritone, were also acclaimed. At the Augusteo, Ferenc von Vecsey, violinist, whose recitals have been among the finest of the season, gave the last of the series. He was forced to return again and again in response to the demands of his audience. Maria Capocetti, pianist, gave a good program of classical numbers at the Sala Sgambati. She played with authority and temperament. Amleto Fabbri, cellist, was heard in a recital of sonatas at the Philharmonic Academy. The Czech Philharmonic, an orchestra composed of musicians from the National Theater of Prague, gave a concert of national music at the Augusteo recently.

"Meistersinger" Ends Scala Season

MILAN, May 20.—The season at the Scala here closed with a fine performance of "Meistersinger," under the bâton of Arturo Toscanini. During the season ninety-four performances were given, as follows: "Falstaff," 10; "Parsifal," 11; "Rigoletto," 13; Puccini's *Trittico*, 7; "Boris Godounoff," 14; "Barber of Seville," 8; "Mefistofele," 12; "La Wally," 7; "Meistersinger," 7, and "I Quattro Rusteghi," 3. Among the recent recitalists Josef Holbrooke, British composer, assisted by Molly O'More, soprano, gave a program of his own compositions which aroused favorable comment. Virtually all the numbers were new here. Olga Haley, contralto, also British, was heard in a program of modern French, English and Russian songs. The Italian Trio, an ensemble of chamber artists, composed of Ranzato, Berti and Moroni, gave a concert of music by Schumann and Brahms at the Conservatory.

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SURVEY OF MUSIC IN EUROPE



New Büsser Opera Has Paris Première

PARIS, May 21.—The event of the week was the world première at the Opéra Comique of "Les Noces Corinthiennes," a three-act lyric tragedy by Henri Büsser, based upon the poem of the same name by Anatole France. It is a tale eminently suited to opera, with a touch of melodrama in the return to her lover after death of the young girl who has been sacrificed by her mother, a convert to Christianity. The conflict and confusion in the struggle between dying paganism and rising Christianity is admirably depicted. The score is splendidly orchestrated in conventional manner and possesses a fine sonority and genuine coherence. Albert Wolff conducted in his usual fine style. Yvonne Gall, for whom the rôle is said to have been written, sang *Daphné* and was excellent vocally and dramatically. The mother, *Kallista*, was interpreted by Lyse Charny, whose voice showed signs of the strain imposed upon it recently by rôles too high for her. Trantoul was excellent as the lover, *Hippias*, and Vieuille brought dignity and beauty to the rôle of the *Old Priest*. Coiffier, Estève, Sibille, Réville, Allard and Dupré completed the cast. The opera was warmly received, and Büsser and Wolff were given ovations.

"La Poème de la Maison," a choral work of profound beauty, composed by Georges Witkowski to the verse of Louis Mercier, was performed during the week under the bâton of the composer, who is conductor of the Philharmonic Orchestra and head of the Schola Cantorum in Lyons. A chorus of 200 voices accompanied Witkowski from Lyons for the performance. The soloists included Gabriel Paulet, G. Mary, Larbouillet and Mme. Croiza. The composition was warmly received on all sides.

Alfred Cortot, pianist, played a Beethoven Concerto and de Falla's "Night in the Spanish Gardens" as soloist at a recent concert conducted by Sergei Koussevitsky. The program was one of especial interest, including the Second Suite of Darius Milhaud in his typical radical style, which aroused a battle be-

tween his friends and foes in the audience, and Ravel's Valse. There were also three pieces by Scarlatti, delicately and beautifully orchestrated by Roland Manuel.

Under the auspices of the French Association of Friends of the East a concert was given recently which brought forward a collection of interesting musical conceptions of the Orient. It included fragments of Ravel's "Shéhérazade," Florent Schmitt's "Antony and Cleopatra," to which Yvonne Daunt of the Opéra danced; a piano suite by Ernest Bloch, two songs of Grassi and the "Old Buddhist Prayer" of Lili Boulanger. Nadia Boulanger, pianist, gave a singularly fine performance as soloist.

The Flonzaley Quartet was heard again in a fine program, which included compositions of Debussy, Franck and Ravel.

Jeanne Raunay, soprano, who possesses a voice of exceptional beauty and sings with a feeling for style, gave a recital recently in which she sang the Prologue to Monteverdi's "Orfeo" and modern songs by Lekeu, Chausson and Grassi.

A piano recital of much merit was given during the week by Nino Rossi, who plays with delicacy and a flair for pictorial music.

An entire recital devoted to the works of Louis Vierne, organist, aroused much favorable comment, a Sonata for Cello and Piano being of especial interest.

Arthur Kraeckmann, an American baritone who was awarded a first prize at the Fontainebleau Conservatory last year, was heard in a début recital at the Salle Gaveau. He displayed a voice of much warmth and tonal beauty, and gave a program of wide range in four languages. Accompaniments were furnished by Lawrence Whipp, who played from memory.

The Association of Paris Church Singers, under the bâton of Albert Wolff, gave its annual program concert recently.

Other recitals of interest were given by Vladimir Perlemutter and Yvonne Francoisi, pianists. Blanche Marchesi was heard in an excellent recital of classic and modern music.

Berlin Orchestras and Choruses Active

BERLIN, May 20.—The past fortnight was one of extraordinary activity among the orchestras and choruses. Many individual recitals of merit were also given. Wilhelm Furtwängler, who next year will step into Arthur Nikisch's place as conductor of the Philharmonic, made his farewell appearance as conductor of the Staatsoper Orchestra at the final concert of the series by that organization. His reading of the Mozart G Minor Symphony was the outstanding feature of the occasion.

Efrem Kurtz was guest conductor of the Philharmonic in a program which included Brahms, Beethoven and Tchaikovsky works. Vera Schwartz, mezzo-soprano, was the soloist of the occasion and displayed a fine, rich voice in the "Ocean" aria from "Oberon." Another guest conductor was Michael Taube, a young musician who received his training in Cologne under Abendroth. He gave spirited readings of several classical works. Georg Bertram, pianist, was soloist in the Chopin E Minor Concerto, which he played with distinction. Felix Gatz, pianist, gave a fine performance as soloist with the Philharmonic under the bâton of the guest conductor, Alexander Dickstein, an excellent technical musician. Edmund Meisel conducted Mahler's "Lied von der Erde" when it was performed recently by the Blüthner Orchestra with Paula Jensen and Reinhold Schütz as soloists. On the same program, Three Nocturnes for Orchestra by the Bulgarian composer, Pantecho Wladigerow, were performed for the first time here. The suite revealed some interesting harmonic combinations and a genuine talent for orchestral coloring. Richard Wilens played the composer's Piano Concerto in A Minor on the same occasion.

The Lambino Quartet gave a concert

of unusual merit in which the String Quartet Op. 6 of Ernst Krének was the most interesting number. It is a mature composition of much style and elegance.

Among the recitalists, the work of three pianists, Emil Sauer, Walter Giesekeing and Hermann Novinski, has aroused much interest and admiration. Sauer has the brilliant, rather showy style of the old school pianist. Giesekeing is an advocate of the modernists and still a very young man. Novinski combines something of the methods of both with a great deal of pure musical scholarship.

Elena Gerhardt, soprano, in a program of lieder, gave one of the best recitals of the season before a capacity house which was enthusiastic. Another excellent lieder singer is Ingeborg Holmgran, a Swedish soprano, who revealed a warm and colorful voice and a fine sense of emotional appeal in her recent program of Brahms, Wolf, Schumann and Strauss.

Eleanor Spencer, an American pianist, heard here earlier in the season as soloist with the Philharmonic, gave a recital which was notable for technical display and febrile interpretations. Her playing of the Schumann G Minor Sonata was exceptionally fine. Sepha Jansen, Danish violinist, was heard in a fine sonata program in which she had very capable assistance from her countryman Jaap Spaandermann, at the piano.

In a program of Bach arias and songs Anna Louise Rochow revealed a contralto voice of considerable power and beauty, well under control and artistically used. Leo Schützendorf, who is to sing at the New York Metropolitan next season, was heard in an interesting program of modern songs by Kowalski, Schillings, Schamstich and Mahler. His style is eminently suited to modern compositions and the entire program was noteworthy.

Under the bâton of Georg Schumann,

the Singakademie Orchestra and Chorus gave a fine concert performance of Berlioz' "Damnation of Faust" in which the rôles were sung by Rose Walter, Albert Fischer, Arthur von Ewenk and Ludwig Hess. The People's Chorus gave Bach's "St. Matthew Passion" recently under the bâton of Ernst Zander. The solo parts were well handled by Werner-Jensen, Thanner-Offer, Paul Bauer, and

Werner Eugel. The Reber Chorus, composed of women and conducted by Margot Epstein, gave an excellent concert recently which brought first hearings to two works by Arnold Mendelssohn. These were "Make in me, O God, a New Heart" and "Gladly Shall my Heart Rejoice." Both are compositions of singular beauty, excellently written, and well sung by the chorus.

French Artist Satirizes the Moderns



"Musique Moderne" by Albert Guillaume, Who Has Turned His Brush to a Series of Amusing Satires on the Parisian Crazes of the Moment

PARIS, May 20.—Among the entertaining pictures exhibited in this year's Spring Salon is a group of satires from the brush of Albert Guillaume, a well-known artist who has turned his talent during the past year to ridiculing the fads of the Parisian artistic life. Of this group "Musique Moderne" is reproduced above. Another "The Admirers" shows a famous actor, obviously Lucien Guitry, in his dressing room surrounded

by a group of adoring females of various ages and figures. The "Musique Moderne" is patently aimed at "The Six" and the entire group of their admirers which recently "discovered" Schönberg and is now presenting his work in all its phases. It is this same group which fosters the bizarre and *recherché* in all the forms of art and contributes the admiring "clagues" which disturb the concert halls at every performance of a new composition by the radicals.

British Carnegie Foundation Awards Prizes

LONDON, May 21.—Out of some forty-three compositions submitted to judges appointed by trustees of the Carnegie United Kingdom Trust, five have been awarded prizes and will be published at the expense of the Trust Fund. The prize winning compositions were: (1) A String Quartet in D Minor by York Bowen; (2) "Prince Ferelon" or "The Princess' Suitors," a musical extravaganza in one act by Nicholas C. Gatty; (3) a Fantasy for String Quartet by R. O. Morris; (4) "Brown Earth" for chorus, semi-chorus and orchestra, by Cyril B. Rootham, and (5) "The Nymph's Complaint for the Death of Her Fawn," for oboe, viola and piano, by Felix White. The last work is based upon Andrew Marvel's poem. The judges declared the general standard of the compositions offered was inferior to other years but that the five prize winning compositions were works of distinction.

Old Music Given in Nürnberg

NÜRNBERG, May 21.—Christin Döbereiner, player of the viola da gamba, and Li Stadelmann, clavicembalist of Munich, were the soloists at an interesting concert given by the Madrigal Chorus, as the first of a series devoted to archaic music under the bâton of Otto Döbereiner. The chorus gave excellent performances of works by Praetorius. August Richards, music director of the city, was heard recently as composer, accompanist and conductor on the same orchestral program when several new songs of his were sung by Udo Hüssler, baritone. The Society of Classical Song, under the bâton of Hans Dorner, sang

the Bach "St. John's Passion," with Hüssler and Schmidt-Illing, soprano of Munich, as soloists.

Sir Hugh Allen Conducts Festival at Oxford

OXFORD, May 20.—The annual musical festival was again conducted this year by Sir Hugh Allen. The Bach Choir, the Oxford Orchestral Society and the combined choirs of New College, Magdalen College and Church Cathedral provided the basic music of the week's celebration, and Dorothy Silk, soprano, and Frederick Ranalow, tenor, were the soloists of an inspiring performance of Parry's "De Profundis." Vaughn Williams' "A Sea Symphony" was also performed under Sir Hugh's bâton. Three ancient ballets, set to music of Purcell, Byrd and Bach, proved delightful entertainments.

Trieste Hears Marinuzzi's "Jacquerie"

TRIESTE, May 20.—The first performance in Northern Italy of Gino Marinuzzi's opera "Jacquerie" was given at the Verdi here recently under the bâton of Galanti. The work created a very favorable impression. Ismael Voltolini, a tenor who has gained a fine reputation during the past season, sang the rôle of *Mazurec*. Ofelia Turchetti was *Glorinda* and the baritone Anafesto Rossi was an impressive figure as *Guglielmo*.

BOURNEMOUTH, May 20.—The recent festival of English music here drew an attendance of 20,000, which is a record in the history of the festivals. The financial receipts were far in advance of the amount expected.

EMIL OBERHOFFER

Founder and for 19 years director of the Minneapolis Symphony Orchestra, who will spend the musical season 1922-23 in travel and musical research in Europe.

SOME EDITORIAL APPRECIATIONS OF HIS WORK IN THE NORTHWEST

Mr. Oberhoffer's Valedictory

Mr. Emil Oberhoffer could not but know that the great audience which acclaimed him at the symphony concert yesterday was proving its love for a man as well as its high esteem for a master.

For the master there were the wonted signals of delight in good music well played. For the man there were those finer, deeper notes that call from heart to heart.

More moving than the hail of welcome, the recalls, the orchestra's fanfare and the glorious joiner of voices in the national anthem were the tense moments of quiet just before and just after the retiring conductor had left the stage, not to come again. These were the moments when the man had only a choking throat and misty eyes to speak the feelings that were half joy and half sorrow at such parting.

There was a hush in the throng as it made its way from the concert hall, through the corridors and out into the street. It was as if a keen sense of personal and communal loss had gripped each heart. Sunday afternoon and Friday night are memorable occasions in the hall, where for so many years Mr. Oberhoffer had led the orchestra from height to height in musical achievement.

The gifted leader in the cultural development of Minneapolis is well assured by what has been said and done in the last few days that whithersoever he may fare, and whatever his post of duty, he will have with him the affection and well-wishing of thousands in this city and in all the Northwest.

In the field of musical art Mr. Oberhoffer has been a notable exemplar. He has held the standards high, and he has been painstaking in the expression of those standards. The orchestra through these 19 years was to him as a child to be nurtured in strength, to be reared in the graces and to be loved and cherished. For it he was at once the faithful servant and the devoted, zealous leader. His like is rare in the musical world.

Editorial, *Minneapolis Tribune*, April 10, 1922.

Oberhoffer Will Be Missed

The decision of Emil Oberhoffer to permanently resign as leader of the Minneapolis Symphony orchestra, instead of taking a year's leave of absence as originally announced, is learned with the deepest regret by the thousands of music lovers in St. Paul.

During recent years when the Minneapolis Orchestra has given a series of concerts here annually under auspices of the St. Paul Institute, Mr. Oberhoffer has become a part of the artistic life of the city.

The people of St. Paul have come to hold him in the highest regard, not alone because of his exceptional musicianship, but equally so because of his congenial, lovable, manly disposition.

Mr. Oberhoffer is the type of man who will be admired from any community, regardless of his talents or achievements. Though endowed with genius, he is yet one of the common people.

Wherever he may go our best wishes will be with him.

Editorial, *St. Paul Daily News*, April 10, 1922.

Fully Appreciated

Various rumors about the future came to a definite settlement when it was announced that Mr. Oberhoffer had severed his connection with the Symphony Orchestra. This is not the place to discuss the rumored reason, for this action. But it is the place to definitely assign to Mr. Oberhoffer his position among the great directors of the age and express to him the gratitude of the people of the Twin Cities and the Northwest for the magnificent work of his best years in the cause of music, building from practically nothing an orchestra such as we have been privileged to hear and which has been ranked with the best of the country.

Never before has that orchestra been at better compass, mettle or efficiency than during the recent season. And more and more we must come to the realization that Mr. Oberhoffer truly ranks among the great conductors of the era.

Editorial, *Western Magazine*, St. Paul, for May (extract).



Photo by Underwood & Underwood

The Value of a Man

Twenty-five years ago, the sister American city to the South, Minneapolis, was a thriving center of commerce and manufacturing. It was noted principally for its flour milling industry. Today Minneapolis has lost none of its prestige as a commercial center. But it has become famed, internationally, as a city of education and art.

Twenty-five years ago Mr. Emil Oberhoffer, intimately known to the citizens of Winnipeg as a great oratorio and symphonic leader, began the real art development of Minneapolis. He has retired from the leadership of one of the world's great orchestras honored and beloved in every part of the continent.

With tear-stained faces and an ache at their hearts, thousands of the plain people, and citizens of every rank, said their formal farewell to Mr. Oberhoffer, the other day in Minneapolis.

Mr. Oberhoffer has been in this part of the world of music an inspiration along lines of courage and devotion, ever standing for the highest in that art, without which, as Disraeli said, one might say "the beautiful were dead."

Minneapolis found its man many years ago; or perhaps the man found Minneapolis. Winnipeg is glad that for fifteen years it shared, at least, his benediction.

Meanwhile, Mr. Oberhoffer will rest for a year. Perhaps by that time, Winnipeg may be thinking more seriously about a symphony orchestra. Who knows? Mr. Oberhoffer possesses the indomitable pioneering spirit.

Editorial, *Winnipeg, Man. Tribune*, April 22, 1922.

Mr. Oberhoffer and the Orchestra

We have gone a long way in Minneapolis on the road toward musical appreciation, since the first evening on which Emil Oberhoffer waved his baton over the newly organized Symphony Orchestra. It has been a pleasant and profitable journey along a delightful road. We have learned to recognize and enjoy the best musical thoughts of the great composers. We have watched the growth of Minneapolis as a musical center, and have seen students come in constantly increasing numbers in search of instruction and culture.

Now after nineteen years has come the parting of the ways, and Mr. Oberhoffer, who has had so large a share in his work . . . is to go a different way. All Minneapolis wishes him well and feels sorrow over his departure. Mr. Oberhoffer has done a great work. His artistic leadership has been of inestimable value in this community.

Editorial, *Minneapolis Journal*, April 10, 1922.

Mr. Oberhoffer's . . . Retirement and Farewell

Terrible was the awakening for the Minneapolis people of all ages and classes, with or without specialized interest, when they realized that there were conditions existing and plans maturing which resulted in absolute severance of the relations between Emil Oberhoffer and the Minneapolis Symphony Orchestra. This blow came unexpectedly, very soon after the announcement that Mr. Oberhoffer was to enjoy a year's well-deserved vacation.

For more than twenty years Mr. Oberhoffer has justly been considered part of the civic pride of this community and the entire Northwest and his sudden leave taking from the services in which he has with supreme ardour, skill and success, worked for the highest ideals of art and culture is not acceptable to the general public, even if it be so, or has been forced upon the Minneapolis Orchestral Association . . . was recalled again and again amid fanfares from the orchestra, until with handkerchief hiding his tear-drenched face he could come out no more, and hundreds in the audience similarly overcome caused the demonstration to cease, but not before a rousing cheer had gone up to the greatest Interpreter of Beauty that the Northwest has ever possessed.

Editorial (extracts) from *The Progress*, Minneapolis, April 15, 1922.

CALIFORNIA ARTISTS IN SAN FRANCISCO

Musicians of State Furnish Week's Fare—Local Club Flourishing

By Charles A. Quitzow

SAN FRANCISCO, May 27.—San Francisco's musical activities during the past week have been largely confined to recitals by her own musicians and students.

At the Thursday morning meeting of the San Francisco Musical Club, Mrs. Birmingham, president, commented with enthusiasm on the season's accomplishments and reported a surplus of \$1,065 on hand, in addition to a balance of \$400 from the recent State Music Club convention.

Charles Wakefield Cadman was acclaimed by a capacity house at the California Theater on Sunday morning. He played three piano transcriptions from his "Omar Khayyam" Suite, and the "Wolf Dance" from his "Thunderbird" Suite in engaging style.

The third concert of the Nash Ensemble was given on May 23 at the St. Francis Hotel. This ensemble has been formed by Carolyn A. Nash to furnish good music for students, blindcraft workers and others who cannot afford expensive concerts. It features classical ensemble works for piano, strings and bassoon.

Mme. Vought presented Irene Meussdorffer, soprano; Hilda Fisher, mezzo-soprano; Jack Ribaud, tenor; Violet Silver, violinist, and Walter F. Wenzel, pianist, in recital on May 17 before the Western Arts Association. Mary Carr Moore appeared before the same Association on May 20 in a program consisting of her own vocal works and solos for viola. Mrs. Arthur Hackett, Mrs. Paul Detmer, Mrs. Harold Olson, Mrs. Byron McDonald and Mrs. E. E. Bruner were the vocalists. Emil Breitenfeld presided at the piano, and Emil Hahl rendered the viola solos. The Western

Arts Association was lately formed for the purpose of lending support and encouragement to the fine arts.

The youthful Elder Trio, composed of Pauline Elder, piano; Scott Elder, violin, and Paul Elder, Jr., cello, played the Mozart Trio in G and other numbers at the Paul Elder Gallery on the afternoon of May 20.

The Jenny Lind Trio consisting of Mme. Brehany, Harriet Bennett and Mabel Baalman, assisted by Carlo Cima, was presented in concert by Madame Vought at the Fairmont Hotel on May 23, and on the same evening the Loring Club gave the fourth concert of its forty-fifth season at the Scottish Rite Auditorium. Grace Northrup of San Francisco and New York, appeared as soprano soloist with the Club in movements from Mendelssohn's setting of the Forty-second Psalm.

Lillian Hodghead of the Ada Clement Music School presented her pupil Margaret O'Leary, in a piano recital on May 20.

CONCERT CLUB OF OMAHA OBSERVES ANNIVERSARY

Free Concert Marks Completion of Second Year—Women's Club Organizes Programs

OMAHA, NEB., May 27.—On the occasion of its second anniversary, the City Concert Club gave an Artists' Program free to the public at the City Auditorium on May 10. This program was greeted with marked favor. Included in the program were: Two piano numbers by Edith May Miller and Edith Louise Wagoner; a song group by Florence Basler Palmer, with Mrs. Deyo Crane at the piano, and Sinding's Suite "Serenade," played by Louise Shaddock Zabriskie and Emily Cleve, violinists, with Adelyn Wood at the piano. Others who appeared were: Mrs. W. Dale Clark

and Linda Linquist, sopranos; Mrs. T. B. Rhea, contralto; Gifford Dixon, tenor, and James Carnal, bass, who sang a Quintet composed by the last-named artist; Oscar Scavlan, a brilliant young pianist, and Dean T. Smith and Hugh Wallace, tenors; George Campbell, baritone, and Edward F. Williams, bass, comprising the Association Quartet, with David Robel at the piano. An address was made by Hester Bronson Copper, president of the Club, with regard to the "drive" for members now in progress.

The May Festival series sponsored by the music department of the Omaha Women's Club has included a number of Monday morning programs given at the Burgess-Nash Auditorium. The soloists heard thus far have been Louise Jansen Wylie, soprano; Cecil Berryman, who played the first movement of the Grieg Concerto, and Madge West Sutphen, violinist. Robert Cuscaden's Orchestra has also been doing excellent work at these concerts. In recent programs the Overture to "Phèdre" by Massenet and Sibelius' "Finlandia," together with many lesser works, have been adequately presented.

Lena Elsworth Dale gave the last opera recital of this season's series recently. She presented the second act of "Carmen," with Mrs. Dale, Marjorie Forgan, Mr. Dale, Emerson Westgate, Harry Burkley, Sylvia Acker, Mabel Price, Edward Williams, John Dindinger and William McCune participating.

EDITH LOUISE WAGONER.

College Faculty Program Interests Amarillo

AMARILLO, TEXAS, May 27.—The faculty of the Amarillo College of Music gave an interesting program recently. Emil F. Myers sang an air from "Creation," several ballads, and Negro and Indian melodies. Lilia Austin Myers, organ and piano; Gertrude Lowndes, organ; Hall Axtel, flute; Millicent Lahm, piano, and Beatrice Story, violin, were the other members of the faculty who appeared, and all the artists were received with favor.

MRS. JOHN A. SHAWVER.

LINCOLN GREETES ARTISTS

Concerts Help Hospital and Charity Funds—Pupils' Recitals

LINCOLN, NEB., May 27.—A sonata recital which netted several hundreds of dollars for the City Hospital Fund, was given at the Temple Theater by Lura Schuler Smith, pianist, and Carl Frederick Steckelberg, violinist, recently. Mrs. Smith and Mr. Steckelberg played Sonatas by Mozart, Beethoven, and John Powell, for violin and piano, to a large and responsive audience.

William Shakespeare II has been engaged as guest instructor in voice at the summer session of the University School of Music. He will begin his work here on June 5. Graduate recitals were recently given at the School by Leona Jennings, Alice Marshall, Lottie Larabee, and Alice Sorenson, pianists; and Doris Thompson, contralto.

Georgia Sheldon, post-graduate student with Lura Schuler Smith, and instructor in piano at the University School of Music, gave a piano recital at the Temple Theater on May 16, before a large audience. Miss Sheldon displayed poetic gifts in her presentation of the Grieg Concerto in A Minor.

Pupils of Laure de Vilmar gave a concert of numbers from the operas at the Temple Theater on May 15. Excellent work was done by Ferne Oman and Carl Schaeffer. The feature of the evening's performance was the presentation of a scene from "Madama Butterfly" by Mme. de Vilmar, Mr. Schaeffer, Esther Cook, and the class. The choral singing was spirited.

A dance recital was given by Donna Gustin and her large class of students at the Orpheum Theater recently. Original ballads designed by Miss Gustin were presented. The proceeds were given to charitable organizations of the city.

H. G. KINSELLA.

MERLE ALCOCK

"SENT HER AUDIENCE INTO RAPTURES OF ENTHUSIASM"

Providence—Soloist with Boston Symphony

Pierre Monteux, Conductor

"Last evenings performance equalled in interest any of the present series. This was due to the presence of the D'Indy work on the programme and the singing of Mme. Alcock, whose vocal gifts, artistic ability and personality took her audience by storm. She sang the Verdi aria with an intensity that thrilled her hearers."

A. F. P., Providence Journal, April 12, 1922.

* * *

St. Louis—Soloist with Apollo Club

Charles Galloway, Conductor

"Apollo Song Season is concluded with a brilliant concert. Merle Alcock greatly enhances the event by lyric essays—one of the largest audiences in recent years—Her encore 'Nelly Grey' sent her audience into raptures of enthusiasm."

R. S., Globe-Democrat, April 19, 1922.

* * *

"Merle Alcock is one of the singers who not only gives unfamiliar songs with charm, but also realizes that an art just as great is required if one is to present a

familiar song in such a way as to give it a new meaning. On every occasion she has sung in St. Louis she has pleased her audience—even the discriminating portion by singing some old-time heart melody—last night 'Nelly Grey'—familiar as this was, it moved the listeners more than anything else on the program."

E. E. C., Star, April 19, 1922.

* * *

Trenton—Soloist with Male Chorus

Otto Poleman, Conductor

"It is a group of attributes rather than any one particular phase of artistry that is responsible for the charm and appeal of Merle Alcock's singing. Her voice is deep and serene with a wistfulness only seldom encountered. As an encore 'Annie Laurie' was sung in a manner that seemed to grace the old favorite with new beauty."

Times, April 25, 1922.

* * *

Charleston, W. Va.—Soloist with Woman's Club

Elsie Kincheloe, Conducting

"Merle Alcock's voice, figuratively and actually speaks for itself. No words can



picture the beauty of it. The audience was held spellbound."

Daily Mail, April 21, 1922.

* * *

Fitchburg—Verdi's "Requiem"

Nelson Coffin, Conductor

"Merle Alcock sang as if inspired. Her magnificent contralto voice, rich and full throughout its wide range, and its tones were so colored as to impart to the listener the grave and lofty mood of the music."

The Sentinel, April 29, 1922.

—Victor Records—

WOLFSOHN MUSICAL BUREAU

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1922

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MUNCIE CLUBS END SEASON

Local Artists Appear in Matinée Musicale Programs—Violinist in Recital

MUNCIE, IND., May 27.—The Matinée Musicale closed the season's work with a musicale and tea at the Hotel Roberts. Mrs. Arthur C. Meeks, Mrs. E. B. Ball, and Mrs. Charles S. Davis were the hostesses. Mrs. Marshall M. Day, pianist, and Mrs. Don Cowan of Chicago, soprano, gave an artistic program. Mrs. Day gave numbers by Glazounoff and Hollaender. Mrs. Cowan sang an aria from "Le Cid" by Massenet and works of Grieg, Del Riego, Weyman and Geehl. Mrs. Leonard Shick, violinist, played an obligato, and Mrs. Eugene Oesterle was the accompanist.

The Junior Matinée Musicale gave its closing program, on May 4, with Lunette McNaughton as leader. Besides the usual piano numbers, Isabel Davis gave two numbers on the Irish harp. Assist-

ing on the program were the Little Symphony and the Children's Chorus from the McKinley School.

Robert Quick, violinist, was heard in recital at the High School Auditorium, and delighted a large audience with his brilliant playing. Mr. Quick, who was a Muncie boy, and has studied with Emile Bouillet and Leopold Auer, played compositions by Bruch, Kreisler, Schubert, Rimsky-Korsakoff, Paganini-Auer, Burleigh and Sarasate. Marguerite Hitzman was the accompanist.

MRS. DANIEL N. DAVIS.

Hilger Trio in Richmond, Ind.

RICHMOND, IND., May 27.—The Hilger Trio, comprising Maria Hilger, violinist; Elsa Hilger, cellist, and Greta Hilger, pianist, were heard in concert at the St. Andrews' High School Auditorium on May 16. Solo numbers served to demonstrate the artists' versatility. The concert was given under the auspices of the school.

ESTHER GRIFFIN WHITE.

ALFREDO CASELLA



Who appeared Last Season
as Pianist and Conductor
with the

PHILADELPHIA

MINNEAPOLIS

CINCINNATI

DETROIT

Symphony Orchestras

And Since His Return to Italy as Soloist with the

Augusteo Orchestra

Molinari, Conductor

and in Recital, Sala Sgambati

RETURNS TO AMERICA JANUARY 1, 1923

Press Comments in Rome

La Tribuna—He again impressed everyone with his fine executive and discerning interpretations. His is a remarkable personality. His bravura technic allows him to attain the maximum of effect whether it be in the delicate and evanescent smaller pieces or in the classics of more robust pattern. His playing was exquisitely imaginative and expressive, and the public showed their appreciation by clamorous applause.

Idea Nazionale—The lack of space does not permit so lengthy a review as we would wish, of the recital of Alfredo Casella. In the plethora of concerts showered upon us during these Spring days, so many of them worse than useless, the recital of Alfredo Casella was a comforting oasis of pure and rare art. He is a pianist of impeccable technic, splendid poise and exquisite sensibilities.

Il Mondo—It was a recital to serve as an example, as much for the program as for the exquisite and intelligent interpretation which was offered by that most rare combination of pianist, musician and artist, which is Alfredo Casella. He was warmly applauded after each number and was forced to give several encores.

Il Presto—Mr. Casella is not resting on his laurels after his American success. His artistic activity knows no abatement and reflects a new glory on our national art. We have not forgotten that Alfredo Casella belongs to that small minority which is bringing about the Italian renaissance of symphonic and chamber music. Thus a large and choice public gathered to hear the admirable Casellian interpretations, rich in technic, sensibility and magical play of color. The audience was unrestrained in its enthusiasm.

For Terms and Dates Address

LOUDON CHARLTON, Carnegie Hall, New York
Baldwin Piano

Festival Engagements

Take Sue Harvard to
Britain This Summer



© Miskin

Sue Harvard, Soprano

Sue Harvard, soprano, has been engaged for three festivals in Great Britain this summer. Being of Welsh ancestry, she will take unusual interest and pleasure in filling an engagement as soloist at the Welsh Eisteddfod to be held at Ammanford, Wales, in August. This is an annual festival and one of the most important in Wales. She will also appear in festivals in Gloucester and Manchester, England, and will be heard in recital in London and other cities during the summer. She expects to be abroad three months, and plans to return in September. She has a New York recital, in Aeolian Hall, scheduled for Nov. 2.

Miss Harvard will sail on the Aquitania on June 13 and will be accompanied by Ethel Watson Usher, who played for her in recitals and concerts during the past season; a season which has been

one of the most successful in her career. She has had an unusual number of re-engagements, among them being her third appearance in successive seasons as soloist for the Indianapolis Männerchor, an organization which has again booked her for next season. In Scranton, Pa., she made two appearances to sold-out houses.

One of Miss Harvard's most recent engagements was for the Kiwanis Club in Washington, D. C., on May 18. In fact, she filled two engagements, one at a luncheon and another at a dinner of the club on the same day. As a result, she was engaged for a tour under the auspices of the Kiwanis Clubs of the Capitol District, covering seven appearances next season.

It is a far cry from a rather inconspicuous church position in Pittsburgh, Pa., to a recital in London and festival appearances in Great Britain, but Miss Harvard has accomplished the journey in a few years.

Pirani Compositions Featured in Ridgefield, N. J.

RIDGEFIELD, N. J., May 27.—A concert by Eugenio Pirani, pianist and composer, and Alma Webster Powell and Marion Williams, sopranos, was given under the auspices of the Ridgefield Chapter of the Red Cross, on the evening of May 20. Mr. Pirani was heard in numbers by Liszt, Chopin, Bizet and several of his own compositions, including Gavotte, Op. 25, Lullaby and his arrangement of "America," in all of which he was cordially received. Mrs. Powell and Miss Williams each gave solos, including songs by Mr. Pirani, and were also heard in two duets.

"Creation" Sung by Danville Choir

DANVILLE, ILL., May 29.—The Danville Choral Society presented Haydn's "Creation" on May 23 at the Terrace Theater under the baton of G. Magnus Schutz of Chicago, who is a member of the Chicago Operatic Quartet. The soloists were Olive June Lacey, soprano; Eugene Dressler, tenor, and Gustaf Holmquist, bass, all of whom have sung in numerous concerts with the Apollo Club of Chicago and various other organizations. The society has had unusual success in its first season.

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CLAREMONT GREETED FEDERATED CLUBS

New Hampshire Delegates in Convention—Interesting Music Heard

By Carrie Corliss Frisselle

CLAREMONT, N. H., May 27.—Many visitors came to Claremont for the annual convention of the New Hampshire Federation of Music Clubs on May 18, and some excellent music was heard.

Mrs. H. H. A. Beach, composer, who is a New Hampshire woman, was the guest of the day.

The officers elected at the business meeting are: Mrs. Morris P. Holmes of Claremont, president; Mrs. Thomas F. Thorpe of Manchester, first vice-president; Mrs. C. H. Dolloff of Concord, second vice-president; Mrs. I. G. Colby of Claremont, secretary; Mrs. L. B. Proctor

of Hillsborough, treasurer, and Mrs. R. M. Chase of Derry, auditor.

Mrs. John M. Gove, a member of the executive board of the National Federation, addressed the delegates on the work of the Federation.

After luncheon in the Parish House, at which Mrs. Beach was the guest of honor, a musical program was given by various members of the Federated Clubs.

Mrs. Beach played four of her compositions—an Irish Melody transcription, "The Thrush at Morn," "The Thrush at Eve," and a brilliant Valse Caprice. At the close of these numbers she was presented a bouquet of flowers and, on being encored, she called Klara Muehling out of the audience to sing her "Year's at the Spring." The artists were given a rousing reception. Mrs. Beach stated that she composed the bird pieces last summer at the MacDowell Colony.

Mrs. Muehling also sang other numbers, including "Vissi d'Arte," from "Tosca"; songs were given by Mrs. L. W. Stone and Ruth M. May, and Mrs. May joined Josephine Rolfe, Harold Dearborn, and Henry Gorrell in a quartet from Boito's "Mefistofele"; Stanley Parker of Concord, violinist, played a Minuet and Serenade composed by Rudolph Schiller, conductor of the People's Symphony, Manchester; and other soloists were Mrs. M. P. Holmes, Mildred Soule and Miss Foster, pianists, and Fernande Morency, violinist. The accompanists were Grace Brown and Mrs. Thomas Thorpe.

Three automobiles brought the following visitors from Manchester: Mrs. George P. Crafts, Mrs. Thomas Thorpe, Mrs. Arthur L. Franks, Mrs. Frederick Batchelder, Mrs. Thomas J. Horner, Mrs. Frisselle, Mrs. M. Muehling, Mrs. Charles A. Weston, Miss Soule, Miss Morency, and Mrs. William H. Young.

Visiting Artists at Adrian College

ADRIAN, MICH., May 27.—Riccardo Martin, tenor of the Chicago Opera Association, and Vera Poppé, 'cellist, were heard in recital, assisted by Hubert Carlin, pianist, under the auspices of the Adrian College Choral Society recently. The vocalist's numbers included arias from "Manon Lescaut" and "Pagliacci," and songs by Delibes, Dvorak, Gailhard, Chadwick, Hageman and other composers. A Russian number by Bleichmann was sung in an Italian version made by the artist. Miss Poppé was heard in the Tchaikovsky variations on a Rococo Theme, and numbers by Bach, Lully, Popper and Glazounoff. Mr. Carlin played solos by Chopin and Albeniz, besides furnishing sympathetic accompaniments. The appreciative audience demanded a number of encores. The concert was the last of a series arranged by the Choral Society. JAMES SPENCER.

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"Train the Children" Is Advice Given to Connecticut Federation Convention

BRIDGEPORT, CONN., May 29.—"In order to make America musical, we must begin with the little child. The music clubs must get behind the music supervisors in the schools. The work with the Junior Clubs and in the High Schools seems to be the work cut out for the Federation in the future."

This was the plea made by Mrs. George Hail, of Providence, R. I., recording secretary of the National Federation, in an address at the annual meeting of the Connecticut Federation of Music Clubs at the Hotel Stratfield on May 25.

Mrs. Hail stated that the New England or Plymouth District was trying hard to get the Connecticut Federation back again from the Empire District, to which it is at present assigned.

She brought a message from Mrs. Theodore Thomas, who will celebrate her seventieth birthday on Sept. 4, at Bethlehem, N. H. Mrs. Thomas recently told Mrs. Hail that nothing would make her more happy than to receive a shower of postcards from the individual members of the clubs of the Federation throughout the country.

Plea for Community Service

Mrs. Russell R. Dorr, historian of the National Federation, and Mrs. F. S. Wardwell, of Stamford, Conn., president of the Empire District, also addressed the delegates.

Mrs. Dorr, spoke on the question "Is It Worth While?" referring to federation. She pointed out that the clubs that were slow to catch the idea of federation should be shown its possibilities in the way of unselfish service to the community. She said that they should approach the idea of federation not with the question, "What can we get out of it?" but "What can we do for others and for music by means of it?"

Mrs. Wardwell read an interesting letter from Mrs. Worcester R. Warner, of

Tarrytown, N. Y., chairman of the National Audit Committee, who had expected to be present. Among other suggestions made by Mrs. Wardwell was that club members should keep in touch with the events of the musical world by subscribing to the musical weeklies, such as MUSICAL AMERICA, and the various monthlies.

A letter was read from Nan B. Stephens of Atlanta, Ga., President of the South Atlantic District, and chairman of the program committee for the Biennial to be held at Asheville, N. C., in June, 1923. Miss Stephens had also expected to be present.

About seventy-five members attended the convention. There are only four clubs in the Connecticut Federation—the St. Ambrose Music Club of New Haven, the Wednesday Afternoon Music Club of Bridgeport, the Schubert Society of Stamford, and the Afternoon Music Club of Danbury—but each of these was well represented.

In order to effect certain changes in the constitution, it was decided not to elect officers this year. The present officers, who will retain their posts till then, are: Mrs. John C. Downs of Danbury, president; Mrs. Albert A. House of Stamford, first vice-president; Mrs. George Hill MacLean of New Haven, second vice-president; Mrs. George H. Chaderton of Stamford, recording secretary; Mrs. William McPhelemy of Danbury, corresponding secretary; Dorothy Ryder of Danbury, treasurer, and Mrs. L. M. Card and Mrs. Harry C. Ives, both of Bridgeport, members of the advisory board.

State Federation Flourishing

The reports of the various committees showed the Federation to be in a growing, healthy condition.

It was announced that the following had been asked to act as judges for this year's Young Artists' Contest: Dean David Stanley Smith, Isidore Troostwyck, and George Chadwick Stock of New Haven. Dr. Carl Martin of Greenwich, Mr. Cerno of New London, John Adam Hugo and Clayton P. Stevens, su-

pervisor of music in the schools, both of Bridgeport, and Ralph I. Baldwin, supervisor of music in the schools of Hartford.

During the afternoon a delightful program of music was given by a chorus, composed of members of the Wednesday Afternoon Musical Club, and by Adelaide Zeigler, pianist. Mrs. Henry L. Bishop was in charge of the program.

Mrs. Downs presided at the meeting, and Mrs. Harry C. Ives, president of the Wednesday Afternoon Musical Club, who was in charge of the general arrangements for the convention here, made a brief address of welcome to the visiting members of the Federation.

MARIAN R. CARTER.

WICHITA SYMPHONY GREETED IN DEBUT

Orchestra Starts Well Under Flath's Baton—Recitals by Gatty Sellars

By T. L. Krebs

WICHITA, KAN., May 29.—Under the baton of P. Hans Flath, the Wichita Symphony made its first public appearance on May 21, at the Miller Theater, given for the occasion by the management. Though heavy rain was falling, an enthusiastic audience welcomed the new organization.

The orchestra, numbering thirty-five pieces, has been rehearsing its program for the last two months, and the efforts of both conductor and players have brought about purity of tone, uniformity of bowing, solidarity of phrasing, and precision of attack. The program was carefully selected, but it seemed rather risky to attempt the Finale of Tchaikovsky's Fourth Symphony with so small an orchestra, lacking some of the important instruments necessary for an adequate performance of this work. Mr. Flath has shown good judgment in confining membership in the orchestra to players who are fully equal to the technical requirements of the parts likely to be assigned to them.

Gatty Sellars, British organist and composer, gave organ recitals at the First Methodist Church on the afternoon and evening of May 18. Improvisations on hymn tunes were features of interesting programs.

An entertaining performance of Haydn's "Toy Symphony," with the full complement of toy instruments, was given by the Girls' Glee Club at the High School on May 18.

Donald O. Williams gave an interesting dedicatory recital on the new Hinners Company organ, costing \$6,000, which has recently been installed in St. Anthony's Catholic Church. The organist skillfully brought out the beauty and variety of tone of the new instrument.

Edna Winningham, pianist, assisted by Alice Buckner, soprano, gave her diploma recital at the Fairmount College Conservatory on May 17. Reno B. Myers played the orchestral parts for Mrs. Winningham on a second piano, and Mrs. Frank A. Power was accompanist for Miss Buckner.

At the banquet during the annual meeting of the Kansas Authors' Club, an organization of literary workers, Mary Hamilton Myers sang "The Bird and I," her own setting of a poem she has written; the choir sang "The Everlasting," composed by T. L. Krebs to words by L. Addison Bone; Emma Barn-dollar sang Mr. Krebs' "A Mountain Love Song," a setting of a poem by Alice E. Allen, and the same composer's tenor solo, male quartet, "A Pal Like You," the words of which are by Percy Reynolds, was sung by G. H. Doty, soloist; Harold Doty, Earl Clinesmith, Charles Kinahan and Howard Holmes. Mrs. E. Higginson and Georgia Hicks were the accompanists.

Frieda Hempel Parts with Costumes to Aid Benefit Sale

A rummage sale held last week by the Ellin P. Speyer Memorial Hospital drew some rare pieces from the Metropolitan wardrobe of Frieda Hempel. The prima donna gave the "doll clothes" worn in the first act of "The Tales of Hoffmann," also the party gown which "The Daughter of the Regiment" acquires after she is forced to relinquish her uniform. Miss Hempel will replace these garments in Paris when she selects her new costumes for "Rosenkavalier" in which she is to sing in Europe. The sale brought about \$1,500.

SINGS IN JACKSONVILLE

Hear Galli-Curci for First Time—Music Club Ends Season

JACKSONVILLE, FLA., May 27.—Ame-lita Galli-Curci made her first appearance in this city last week, appearing before an audience that taxed the capacity of the Auditorium. It was the largest attendance in local musical history, and the audience enjoyed the singer at her best. She showed her appreciation of the reception accorded her by adding many extras to her list. Manuel Berenguer, flautist, and Homer Samuels, at the piano, assisted.

A concert was given last week by the junior department of the Ladies' Friday Musicales, bringing to a successful end its initial season. The program introduced the Junior Orchestra, conducted by George Orner, and the Junior Chorus, led by Mrs. Grace P. Woodman. Prizes in various memory contests were awarded by Margaret Haas, chairman of this department, which gives promise of becoming an important factor in musical education.

Col. W. L. Peel of Atlanta, Ga., vice-president of the Southern division of the Caruso Memorial Foundation, has appointed William Meyer to head the Foundation in Jacksonville and vicinity. This being rather late in the season, as far as Florida is concerned, it has been decided to postpone all activities until fall.

WILLIAM MEYER.

The Artone Quartet—Dicie Howell, soprano; Mabel Beddoe, alto; James Price, tenor, and Walter Greene, baritone—with Francis Moore as director-accompanist, has been engaged to give an all American concert program at the Buffalo Festival on Oct. 3. The organization will appear in Lima, Ohio, under the auspices of the Women's Music Club, on Oct. 5.

of his 12th appearance as soloist with the Singers Club of Cleveland, on May 4, 1922.

john barnes wells
tenor

James H. Rogers in Cleveland and Plain Dealer:

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Wilson G. Smith in Cleveland Press: "But be his visits few or many, he is always welcome. It would be hard to name a singer who stands higher in the graces of the club's patrons. Last night his lyric tenor was as pleasing in timbre, as smoothly and as expertly controlled as ever. There were beauty of tone, finish of style and charming expressiveness in the group of French songs with which he began his program. He misses none of the salient points of the whimsical texts, wherein the absolute clarity of his diction is the chief factor."

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NEW YORK, JUNE 3, 1922

A MOVE FOR AMERICAN OPERA

OUT of Chicago has come another project for the advancement of American music. The Opera in Our Language Foundation has gathered together a number of enthusiasts who desire to see operatic works by our native composers produced in a manner which would provide a real stimulus to work in the operatic form; a stimulus denied under the present rule of occasional presentations by the major companies. The realization of the Foundation's dreams would do more than give the American composer an incentive to develop his creative talents along the lines of lyric drama. It would provide additional opportunities for singers inspired to follow the uncertain calling of opera; opportunities now so rare in this land that the great majority have to turn their eyes in the direction of Europe and seek experience in one of the numerous small opera houses scattered over that continent. As a step toward the consummation devoutly to be wished the champions of opera in English in the Middle West have begun a million dollar campaign with the object of erecting an American Opera House in Chicago; an institution which it is hoped will be the birthplace of a national tradition. The David Bispham Memorial Fund is with the Foundation in this effort, fittingly enough, for it would have been difficult to find, in his day, an advocate of opera in English more ardent than David Bispham.

Like the English themselves, we who own the common tongue have been peculiarly under foreign

domination in our opera. Each year our impresarios voyage to Europe in search of novelties, and our composers have to work with little hope of seeing their visions take the semblance of life on stages which draw their répertoires from the successes of German, Italian, French and Russian theaters. Not so long ago that grand lady of British music, Dame Ethel Smyth, took "Der Wald" to the Berlin Opera, and, in the face of national prejudices aroused by the war in South Africa, achieved a series of performances. Superhuman efforts were needed, but she did not give way. Her object was to obtain a lever to use upon the Covent Garden authorities. Berlin was the easiest route to Covent Garden. Not many men possess the resource or driving force of this extraordinary woman, or someone might have opened a way through Milan to the Metropolitan or through Paris to the Auditorium. Dame Smyth's experience in London is analogous to the experience of the American composer of opera in his own land. The object of the new movement which finds its headquarters in Chicago but which is to be national in scope is to clear away the disheartening obstacles which to-day might leave genius stillborn. It is a movement which deserves the heartiest support, for it is concerned with the future welfare of our music. It is something to give new inspiration to those who have long dallied with the dream of opera in English as a hardy growth of art to replace that present stunted bush which is tolerated for its fugitive buds—buds that are killed by the frost of a night before they can reach a blossoming.

COMPOSER AS SCIENTIST

WITH the recent tremendous growth of musical appreciation and music patronage in the United States, it was perhaps inevitable that there should be a disproportionate interest in ends as compared to means. To the lack of a more general recognition of the technical equipment required of the man who would write serious music can be traced much that has resulted in criticism of the American composer and his part in this unprecedented musical development.

On the one hand is heard the complaint that our composers are mere craftsmen, with nothing to say; on the other, that they lack the mastery of materials to express themselves. Both complaints may contain an element of truth, and both may be due in part to failure to realize what the task of composition involves. The pedant, by reason of his profession and his methodical habits of study, acquires craftsmanship; the adventurous and less patient, but more richly endowed man, scornful of academic groves, too often strives to express his ideas without having progressed beyond an elementary language.

Writing in the June *Smart Set*, H. L. Mencken likens the composer's task to that of the modern architect, and declares that the serious musician to-day is unable to write at all until he has taken in and co-ordinated "a body of technical knowledge that is fully as great as the outfit of the astronomer."

"Music," avers Mr. Mencken, referring to composition rather than execution, "is enormously handicapped as an art by the fact that its technique is so frightfully difficult." Any literate man, he contends, can master the technique of poetry or the novel in ten days and that of the drama in three weeks, "but not even the greatest could do sound work in the sonata form without years of preparation. To write a good string quartet is not merely an act of creation, like writing a sonnet; it is also an act of applied science, like cutting out a set of tonsils."

These are thoughts for educators and for the public to ponder. Give music the place among the applied sciences, as well as among the arts, to which the complexities of its composition entitle it!

Personalities



Jaunt in Motorboat Prepares Celebrities of Opera for Ocean Voyage

A fishing trip organized not to catch fish but to prepare several of its members for a forthcoming ocean voyage assembled a number of musical celebrities in a motorboat at Long Beach, New York, recently. Those who enjoyed the tang of the sea air included three stars of the Chicago Opera Association. The man with the cap at the left is Virgilio Lazzari. Rosa Raisa is seated next to Lazzari, and Giacomo Rimini is in the foreground at the right. Among their friends will be recognized Mme. Gina Viafora, New York vocal teacher, seated next to Mme. Raisa, and Gianni Viafora, MUSICAL AMERICA'S cartoonist, in the center of the picture, at the back.

Lennox—If Elizabeth Lennox has a fault to find with a musical career it is that there is not enough time left for horseback riding. Of all sports, that of the equestrienne is her favorite, and she declares nothing else is so exhilarating. With the advent of warm, clear days she is one of the most familiar figures along the bridge paths and roads of Central Park.

Insull—The new business head of the Chicago Opera Association, Samuel Insull, was born and educated in England and is a graduate of Oxford. For a number of years he was associated with the business interests of Thomas A. Edison. He has been quoted as regarding the new situation in Chicago, whereby the city's opera is not to be dependent on the generosity of a single family, as a vindication of the American spirit of independence and equality.

Chamlee-Reddick—As a mark of appreciation for their generosity in presenting a benefit program at New York University, the proceeds of which are to be used in defraying expenses of the European trip to be made by members of the University debating society, Mario Chamlee and William Reddick have been made honorary members of the class of '22 and presented with the diploma of the University. Ruth Miller also participated in the program.

Hempel—Paris and Parisian gowns will occupy Frieda Hempel for a week or two after her arrival in Europe, after which she will go up to the Engadine, near St. Moritz, her favorite mountain resort, to follow the trails for a month. The soprano has mapped out a program that will give her a summer of leisure and pleasure, in spite of an operatic engagement in Budapest and an invitation to sing before the King of Sweden on the anniversary of the birth of Jenny Lind.

Chaliapine—Since his return to Russia, Feodor Chaliapine has given a number of concerts and has appeared in opera for the benefit of hunger sufferers. According to recent advices, he sang his great rôle of Boris at the Mariensky Theater in Petrograd and later appeared as Vaarlem in one scene from "Boris Godounoff" at a performance in Moscow, given for the benefit of the stage hands of the State theaters in that city. Chaliapine expects to go soon to Carlsbad and later to Lake Maggiore.

Hood—Without any ambition to become an impresario, George T. Hood of Seattle has sponsored, directed and financed an operatic tour unique among such projects in America. Mr. Hood is a theater manager in the Pacific Northwest. When the Russian Grand Opera Company arrived in Seattle from the Orient, it owed the Japanese Steamship Company \$5,000 and the members were refused admission by the immigration authorities. Mr. Hood gave the bond that saved them from being deported, paid the steamship company, secured bookings and put the company on its feet for a transcontinental American tour. The company now plans a visit to Latin America, and Mr. Hood, with his brother, Frank P. Hood, are withdrawing at the end of the New York engagement.



The Press Agent

CHIEF among the more familiar species of creative artists, and in some respects the most familiar, is the press agent, *Agens Diurnalis* from "agere," to act, and "diurnus," belonging to the day. This term clearly indicates that the subject is a necessary evil. Webster defines "agent" as "that which manifests activity," thus assuming responsibility for the current erroneous impression that the press agent only pretends to be alive, whereas he is actually but an according-to-Doyle spirit wallowing in sluggardry.

The truth of the matter is that this animated news specialist is the pote of potentates and generates more power than a power plant. His emanations leave the radiophone cold. His euphemisms are legion and his panegyrics are like royal flushes. Nobody believes in them. For his incubator of unhatched geniuses he expends a far mightier genius and broods over their shortcomings even as the willow bends to the murmuring brook. Selah!

He is to his clients as the gas tank is to the Hall of Fame. He is versed in plants, sketches, mats and cuts; slings the form-fitting adjective, and climbs a dizzy trail up the bypaths of newsmongery. Where the rocks loudest echo the blasphemies of the traduced, there he hatches his fledglings and with eagle glance guards his nest from the approach of the adder, Obscurity. If any of the brood get down to earth it is not his fault.

TIME was when the pen was merely mightier than the sword. Now it has poison gas and *Minnewerfer* backed into the ditch. The earliest remembered press agent tale, that about Barnum's elephant falling off the Brooklyn Bridge, now sounds like one of Aesop's Fables compared with the League of Nations Covenant style of the 1922 booster. The idealist has given way to the realist, the hoax to the "plant." We used to count the New York press agents on the fingers of one hand back in 1905. Then reporters used to work for newspapers. Now they work for the dear old public and get real literary at times. Everything from the Bronx zebra to the Youngstown Dental College has its own special reporter. Soon traffic cops, soda clerks, Vassar freshmen and tugboats will be taking the short route to the public eye, and correspondence schools in publicity will loom all over the aching horizon. The familiar salutation on Broadway used to be "How's the world—?" etc. Now it's "Whose p. a. are you?" Enervated editors don't take stock in anything nowadays. Canned news has sapped all the joy out of public gossip. They spend their days and nights hunting bread beetles in the copy that's sent in.

IT was once suspected that the requisites for effective publicity service included metropolitan journalistic experience, a foundation of philosophy and psychology, a working knowledge of Sanskrit and animal habits and a cycloramic mind. Now one merely needs hypnotism and a Corona. The theory of publicity is that some person or organization has an idea or function that is causing pain through enforced inhibition. Something needs to be released and communicated to the needy public. The best medium is the ill-suppressed press. The suffering soul—say an opera singer—hooks up with a p. a. and consents to martyr his dignity at the altar of sensationalism and plunge willy-nilly into black-faced type. The trip to fame covers several stages. Getting by Ellis Island is tame compared with this obstacle race. The p. a. puts the *Contractile Vacuole* through a series of contortions like a circus dog. The latter does everything but give a recital at the morgue. Once landed among the elect, however, with the town lipping his name, the bother seems to have been worth while. The chief difficulty is in keeping in sight thereafter.

The embryo Boswell, meanwhile, is wearing out his welcome and everyone's patience. At the best, his life is one of self-abnegation and effacement. While hosts of others, smiling, bow their way into the ranks of fame, garner the mazuma and retire to some castle on the banks of the Bug, he, the shrinking Frankenstein, lurks in the dim distance, a solitary figure, alone, forgotten. A quaint, half-shabby creature is this gardener, now bent with the toil of thousands of days and nights. As he sits at evening before his humble cottage at Cementon, the infrequent passer-by little dreams that beneath that whitened head have throbbed more plots than ever thrilled a Reeve.

A VACANT look now rests upon the wan eyes, for the southern wind wafts a perfume from afar—the perfume that has come from his flowers. One by one they pass before him, and he calls them by name: Giacomo, Tomaso, Charlesio, Mollio. They left o-ing him. It seems but yesterday when they first lifted their fair young faces to the beckoning early sun of recognition. . . . The light falters and the last gleam disappears from the old cornucob between his lips. The chill breezes of dusk begin to stir and the aged agent pulls his ectoplasm closer about him. . . . In some far firmament he will serve time anew—polishing up the stars. . . . From across the slate-colored Hudson seems to come the faint attar of garlic. He sighs and his head droops lower. . . . His pipe is out. Some call it a pipe.

G. C. TURNER.

Memoirs of a Coloratura

III

My Début

HOW well I remember the occasion of my first infliction upon the gracious public ear! It was in the year 1899. (So recently as that? Well, what is a little matter of figures, when one is an Artist?) The King and the Queen were present. Their majesties desisted from majestic altercation during the moment in which I held my virgin high E. It was a signal compliment.

At the conclusion of my opening aria, I was bombarded with bouquets, which my considerate auditors had hastened out to buy after listening to my first roulades. A cigarette named after me appeared on the tobacconists' shelves the following forenoon.

SINCE then my life has been a consecutive series of Triumphs. I have never regretted my decision to enter the noble profession of operatic healer of life's ailments. I have had especially cordial relations with the Press. Representatives of numerous worthy publications burst in upon me at all hours of day or night. But even the Artist has a few minor annoyances. I'd love to shun the public eye. But even little, unassuming me, who am only a Diva, could hardly expect to walk unseen. As it is, on the stage, I love to mingle modestly with the chorus. . . .

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Solfeggio Squiblets

(from the "Tankton Times")

OUR Caractacus Choral Society, under the watchful eye of Maude Coddington Spinx, was heard to delightful advantage Friday in a cantata entitled "From Anti-Wet to Volstead." Eudoxia Brown-Jones, soprano, sang, with much feeling, "Oft in the Still-y Night."

We sure liked the rendering of the work.

THE invention of a noiseless metronome has been the recent good fortune of Demetrius L. Egato, local music teacher. Prof. Egato, when questioned by the *Times'* reporter, was very careful about revealing anything that could have been patented by an eavesdropper. It leaked out that the professor discovered the wonderful contraption while experimenting with a refractory alarm clock. Here's wishing good luck to the professor!

HEAR the strains of music coming from the fire-house these evenings? That's the firemen's Goshdarnit Glee Club getting ready for its Fall Jubilee Concert. Everybody remembers the last e-vent given by this sterling organization, when Councilman Wideabout's woodshed unexpectedly contracted a blaze during the rendering of "The Lost Chord"? That se-lection was most appropriate—come to think of it!

In spite of the most strenuous efforts of the musical axe-wielders, 'most a cord and a half of the Councilman's best hickory fed the flames. (The concert was postponed.)

Contemporary American Musicians

No. 222
Arthur Hackett

ARTHUR HACKETT, tenor, was born in Portland, Me. He received his general education in the schools of Worcester, Mass.



Arthur Hackett

were made in New England, and he next made tours with

the St. Louis Orchestra and Frank Croxton. Later he appeared with the Boston Symphony in Worcester, Providence, Cambridge, New York and Boston, and toured with Mme. Melba and Geraldine Farrar.

He has sung with other leading organizations, including the Portland Symphony, Los Angeles Symphony, Handel and Haydn Society, Boston and the Indianapolis Männerchor. He has also given recitals throughout the country. As church soloist, Mr. Hackett has been at the St. Nicholas Collegiate Church, New York, the Fifth Avenue Baptist Church, and is now with the Brick Presbyterian Church. He has made frequent appearances in leading festivals, including the Ann Arbor, North Shore, Worcester, and others. Mr. Hackett is a brother of Charles Hackett, the operatic tenor.

America Will Hear the Most Artistic, Extraordinary and THE UKRAINIAN NATIONAL CHORUS

NOTE

The terms used, "MOST ARTISTIC," "EXTRAORDINARY," "UNIQUE" were not originated by the management presenting this organization.

Any one sufficiently interested will read the opinions of well-known European authorities printed in their entirety, in which can be found the above-named expressions and many other commendatory expressions of even greater praise.

PERSONALLY I CAN STATE THE FOLLOWING: During my sojourn in Europe I heard the Ukrainian National Chorus three times in Paris, twice in London and once in Vienna, Berlin and Brussels. Five different countries and five different peoples, each having a school of music of its own and in each and every instance I have seen such demonstrations of enthusiasm as I have never before witnessed. To me the Ukrainian National Chorus has been a revelation.

Supporting my own judgment I have in my possession a 118 page scrapbook containing the original reviews from all the countries where the Ukrainian National Chorus appeared during the past three years. Anyone interested may examine it at any time. They are worth reading. Some of the reviews read like beautiful essays.

LOCAL MANAGERS, MUSIC CLUBS AND UNIVERSITIES contemplating booking this organization are requested to write before July 1st as by that time the duration of the North American tour has to be definitely decided upon.

This organization is booked for a four months' tour in South America, on that account the North American tour must be limited, in order that Cuba, Mexico and other Central American countries be included en route to South America.

MAX RABINOFF.

Who Is Who in the Organization?

PROF. ALEXANDER KOSCHETZ: well known throughout Russia as a composer and conductor of the famous Ukrainian National Chorus (formerly Little Russia), has been touring the capitals of Europe for the past three years. The great success he and his organization achieved is well known in Europe and to those Americans who were fortunate enough to hear them in Europe during their sojourn there. (See press comments on opposite page.)

Mlle. ODA SLOBODSKAYA: left the former Imperial Opera House of Petrograd only ten months ago, where for the past four years she had the leading dramatic soprano roles. Since then she gave four recitals in Berlin to capacity audiences in the Beethoven Salle and scored what is generally termed in Berlin "a sensational success." She also gave recitals in Copenhagen, Stockholm, Milan and Zurich. She is at the present time singing the leading role in Stravinsky's new opera at Monte Carlo and is also engaged for special "Aida" performances at the Grand Opera in Paris. An offer has recently been made to her by the Royal Opera Houses in Madrid and Barcelona to appear in the leading roles of four Russian operas.

MME. MARIA DAVIDOVA: widely known in Russia as the famous Carmen, has spent five years



THE UKRAINIAN NATIONAL CHORUS

Pronounced by the leading European critics as the most perfect ensemble organization in the world



Mme. Maria Davidova, the famous Russian Carmen of the Petrograd Opera House



Mlle. Oda Slobodskaya, the leading dramatic soprano of the Petrograd Imperial Opera

in the Petrograd Opera House. Since her arrival abroad she sang in many concerts throughout European capitals. Her recent engagements were with the Royal Opera House at Barcelona, where she sang in four Russian operas, and she is now singing in the Grand Opera in Paris. She is also re-engaged to sing at the Royal Opera Houses of Barcelona and Madrid.

MR. ALEXANDER LABINSKY: formerly assistant conductor at the Imperial Opera House in Petrograd and a pianist of note, will be at the piano for Mlle. Slobodskaya and Mme. Davidova.

PROF. GREGORY TUTSCHAPSKY: assistant conductor of the Ukrainian National Chorus, is in charge of these forty expert and talented singers, whose warm, clear and colorful voices have been fused into so perfect ensemble that the critics unanimously refer to it as a "sonorous organ," "a human symphony orchestra," a "string quartette" and so forth.



Prof. Alexander Koschetz
composer-conductor

and Unique Organization of Its Kind in the World NATIONAL CHORUS

The Verdict of Foremost European Musical Authorities

Vossische Zeitung, 29/V, 1920. Berlin

The Hall is full to overflowing. . . . The chorus starts singing. But the words "chorus" and "singing" express nothing in this case. Before us is not a chorus, but an organ. A human organ. Every one of these forty singers is a picked flute, a key, a colorful stop. At a wink from the organist they begin to perform in a masterly exact fashion. It is either a sighing tenderness, a powerful energy or a wild carouse. The highest art has turned to truest nature. The hardest stunts are achieved as if in play. It is a single instrument on which the master is playing and not forty separate wills. At times one chuckles with pleasure at the thought that artistic will can gain such ascendancy over matter. . . . Strictly speaking basses are usually unpleasant. Especially so if their voices are metallic. If they have fine voices they make a business of it, they drag out their song and put in emotional turns, in every sound of their bearded throats they seem to be telling you "see what fine chaps we are. Isn't that a deep E?" But the Ukrainian basses are different. They go down as far as a deep F without difficulty and even then they are not conceited over it. In one instance they sang a wordless accompaniment to a folksong. It sounded like 'cellos playing; never stopping short, but slowly growing in sound and suddenly sinking down and then gathering the sounds again together. It was lovely. . . . Then there is a folksong. I believe they call it Mariupol. The chorus sings in a demure and passionless way; it swells up in waves, then sinks down again, like a warm wind on a summer's night. One seems to feel the loneliness of the picture: wide cornfields, over which the wind is sweeping, meadows with grazing horses, endless steppes with a whirling growth of vegetation and then that endless hum, the silent loneliness of the sleepy river and further below the village, with couples moving to and fro in it in the moonshine. . . . From one of the singers rises a voice. You listen intently and a sharp joy overcomes you. One has never heard anything so lovely. It is full of sweetness yet touched with a flavour of bitter-sweet, as of mint or vermouth, which fill the May nights in the steppes. With an artless and wonderfully modulated *Dur mortando* this voice wrenches itself away from the others, rises to a Moll quint and then floats like a happy phantom over the melancholy, dark as ebony, of the song, which the chorus is singing. One feels like shouting with sadness and joy. I believe that song was called Mariupol. But what about the red-headed boy who came forward and bowed rather clumsily to the applauding audience?—of him we know nothing at all. . . . It is quite a joy to see how the conductor plays upon this instrument. His name is Koschetz. He wears the conventional evening dress. There is nothing extraordinary about him. Then he stands up in front of his organ. A soft flute gives the tone and then he lays his hands upon the keys. It is just like that, in a moment he is transported into the wonderland of his art. He does not use a pedantic baton. He uses his arms, hands, fingers and eyebrows. With his whole body he expresses the inspiration of his soul to his instrument. He is a great actor. He does not go in for Grand Art, as so many conductors; he spares his means and yet conveys the most poignant impressions. . . . Downstairs in the Orchestra the audience, awakened from their magic dream, drown the hall in applause. They call out some unknown words which mean most likely "encore." The hands become tired of applauding, the feet of beating the floor. That is the case not only with the genuine Ukrainians in the audience, but also with those who are from Berlin. And they are right. They want to show their gratitude for such keen artistic enjoyment.

Allgemeine Zeitung, 2/V, 1920. Berlin

When the Lord was distributing gifts to the children of all nations in Paradise, there remained one little maiden without a gift. "Who are you?" inquired the Almighty. "I am a child of the Ukraine," answered the little one sadly. Then the Lord was enlightened with a

bright thought. He gave this little one the gift of song as a consolation in its adversities throughout life. Thus says an old Ukrainian legend. Who has heard the concert given by the Ukrainian National Chorus, which was sent on a foreign tour by the Ukrainian Ministry of Art and Culture, will be inclined to admit that there is some truth to that old legend. The art of singing is inborn in these Ukrainians, otherwise they never could be made to sing the way they do; their execution cannot be beaten in point of precision. I do not know the Russian language but these singers put so much expression into their songs that I could understand what they were saying. When a choir is trained in expression it is usually not lacking in other qualities. That applies in this case as well. At every step you notice the clearness of intonation and the correctness of the singing, even in the quickest measures. And what emotion manifested by these Ukrainians! It is true they are closely related to the Cossacks, whose gift for song we know from the time of the War. But what is strange, is that the Ukrainian folksongs have a great deal less of that slow dragged-out music than the songs of other nations. If the song starts in a slow time, it quickly goes over into a quick tune, often winding up like a whirlwind. Are these songs executed by human voices or by an instrument? That is the question one often asks oneself when enraptured by the precision of the voices even in the quickest measures.

The conductor of this choir and the soul of the whole chorus is Mr. Alexander Koschetz, a true musician and a singularly gifted conductor. He uses no baton but conducts with his hands, and what expression he manages to put into them! The singers seem hypnotized by him, they look into his eyes and react to his every sign like a wonderful mechanism. In Germany the art of virtuoso vocal singing is unknown. We have not enough emotion for that. We lay stress on other things. The whole impression of the chorus is so peculiar that it cannot be forgotten.

Deutsches Volksblatt, 23/VII, 1919. Vienna

The other day we had an opportunity of admiring the wonderful richness of the Ukrainian national songs. All the love, all the melancholy and the deepest feelings of the Ukrainian people are expressed in them. Their interpretation by an exceptionally well-trained choir under the direction of Mr. Koschetz, was a musical event of some importance. There were sacred hymns, feast and love songs, handed down by tradition from generation to generation of this religious and deep feeling nation. The songs have imbued the national character of that people. They stir the soul of the listener with their sweetness and naivete. However, this recital was interesting not only for a historical and cultural point of view; it was likewise highly artistic. The fine warm voices made up a wonderfully harmonious ensemble and every now and then the lovely basses would show up clearly against the background of the women's pure and clear voices. The pianos were especially brilliant, they sounded so soft and so clear that one seemed to be listening to a violin. In the first place we must mention the talented conductor of the chorus, who has such a wonderful grip over his singers. His achievements were greeted by the audience with warm applause; he had to thank them at every intermission and at the end of the performance. The soloists also got their share of applause. The public was greatly taken up in the singers and their art. In general the Viennese evinced deep interest in this chorus, which has won for itself laurels of success in many other cities.

Die Berner Woche, 18/X, 1919. Berne.

We are not competent to give the right evaluation of the performance of the Ukrainian National Chorus in detail. We can only give our general impression of the thing. . . . What concerns the technique of choral singing, namely, precision of attack and rhythm, elas-

ticity in dynamics, force of expansion and purity of tone—these things have been mastered by the Ukrainians to an amazing extent. Doubtless all this has been attained only through training, but there was coupled to it the impulse of achieving a national aim. The unity of the chorus is absolute. The conductor, Mr. Koschetz, seemed to be playing on a huge instrument, as he was standing before his singers. The discipline of these people was already evident from their bearing, but the training their voices were given left an impression of completeness, which was especially apparent in the way the basses swelled to a deep fortissimo without any difficulty whatever. Such compliance of the will deserves our respect. The audience gave itself up to enthusiasm.

Tribune de Lausanne, 23/X, 1919. Lausanne

The concert given by the Ukrainian National Chorus attracted a large audience last night at the People's Theatre. Alas, we Latins regretted that we could not understand the words of the songs in the original, which the 40 singers revealed to us in all their beauty and in an impeccable interpretation. Sometimes grave, sometimes melancholy, sometimes gay or haughty—the whole soul of the people found expression in the voices of the singers in admirable plenitude. The art of these singers comes near to perfection. They make their attacks with truly admirable precision and exactitude. The slightest intentions of the author are rendered faithfully with such a variety of shadings, rhythms and dynamic effects that one can almost say they are infinite. Mr. Koschetz conducts his choir like a regular vocal orchestra. Moreover, the voices are very beautiful. One is at a loss what to admire most, the crystalline purity of the sopranos, the subtlety of the tenors or the amplitude of the basses. Either we hear the sighing of the wind over the plains, or the superstitious fear of the forces of nature, the joy at meeting the spring again, or sorrow at the return of winter. Then there are dances and "rondos" of maidens and little legends on love, as for instance the following one; which is full of discretion and suggestions: "The King is walking round the town. He is looking around for the young women. King, you must make a low bow and kiss a girl nicely—My lovely singer why are you not going today to the well for water—I am afraid—Of whom are you afraid?—I am afraid of the king. The king is gone, the Queen is at home alone. Open wide the gates." Is it not like a page of Maeterlinck?

Several of these songs were encored. Let us hope that the ovations which greeted the Ukrainian National Chorus and which the conductor modestly declined, will induce the Ukrainians to visit our city again.

Tribune de Geneve, 23/X, 1919. Geneva

One has to admire without reservation the Ukrainian National Chorus and their marvellous conductor, Mr. Koschetz. Their second concert last night gave great satisfaction. It was a series of canticles, Christmas carols and folksongs, melodies coming straight from the soil and of absolute originality. They have been arranged with musical taste of the most correct style and then rendered in perfection. The attacks are made with astounding precision, the notes are held in a most extraordinary manner, as also is the perfection of the sounds; the shadings are done in absolute ensemble. In fact it is rhythmical training that has nothing to do with drill, rather, one felt it had been imbibed into the singers by the will of the conductor. There were 15 songs given one after the other, and in spite of the uniformity of the programme the concert never was monotonous, not for a minute. The Ukrainian National Choir has left upon us a deep impression of the art, vitality and musical taste of the nation and a people who can present a performance like this one, certainly deserve every interest that may be shown them. We wish to express our admiration to Mr. Koschetz and to his wonderful chorus.

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ALMA VOEDISCH, Booking-Advance Manager

FESTIVAL CLOSES TORONTO SERIES

Fourteen Weeks' Free Concerts Spread Music Through the City

By W. J. Bryans

TORONTO, CAN., May 25.—The work of spreading a love of good music in Toronto has been stimulated in a remarkable degree since the beginning of the year by a series of free concerts given for fourteen weeks in different sections of the city, and the movement attained its climax in the Music Festival at Massey Hall on May 10 and 11. The *Daily Star* must be given credit for the greater part of the work in promoting the plan, Augustus Bridle, the musical editor of that publication, being the prime mover.

Choral singing formed an important part of the two-days' festival. Thirty-three singers, soloists from Toronto church choirs, were heard in the "Pilgrims' Chorus" from "Tannhäuser," and six choirs sang the "Hallelujah" Chorus and "The Long Day Closes." The "Rigoletto" Quartet was sung by Mrs. R. J. Dilworth, Pearl Steinhoff Whitehead, Albert Downing, and Ernest Caldwell, and the "Lucia" Sextet by Nellye Gill, Mary Bothwell, Victor Edmunds, Albert David, Thomas Dunn, and William Worthington. Solos were played by Ferdinand Fillion, violinist, and Paul Wells, pianist, and the Quintile Trio also assisted.

One of the features of the second evening was the singing of "Hymn to Joy" from Beethoven's Ninth Symphony by the Festival Choir. Douglas Stanbury sang, and others who appeared were Broadus Farmer, violinist, and Mrs. Norman Kemp, Madge Williamson, and Arthur Friedham, pianists.

The Boston Opera Company attracted large audiences during its week's season here. "The Bohemian Girl" and "Trovatore" were the operas performed. Marguerite D'Alvarez delighted her audience in a recent recital at Massey Hall, and had to sing several encores.

Muriel Kerr, child pianist, showed remarkable musical gifts in a recital at Massey Hall on May 1, when she played Beethoven's Sonata, Op. 22, and numbers

by Debussy, Liszt, Chopin and Godard. Vera McLean, contralto, assisted. Miss Morgan played the accompaniments.

Dr. Ernest MacMillan, Milton Blackstone, Harry Adaskin, and George A. Bruce appeared in a chamber music concert at the Canadian Academy Recital Hall on May 6.

HAIL SAN ANTONIO CHOIRS

Beethoven Society and Liederkrantz Join in Concert—Club Ends Season

SAN ANTONIO, May 27.—Conducted by Henry Jacobsen, the combined male choruses of the Beethoven Society and the Liederkrantz gave a concert on May 18, to defray the deficit incurred through the recent concert presenting Mme. Matzenauer. The ballroom of the Gunter Hotel was completely filled, and the audience vigorously applauded the singers. Harry Schwartz sang the incidental solo in Schubert's "Omnipotence," and others assisting were Elizabeth Hein, contralto, and Ethel Crider, pianist. Eleanor Mackensen was the accompanist.

As the closing event of the Tuesday Musical Club's activities, the annual frolic was held at the St. Anthony Hotel. Rafaelo Diaz, tenor of the Metropolitan Opera Company, who is a native of this city, was one of the honor guests. Mrs. Eli Hertzberg, president, was chairman.

Mary James appeared in recital on May 20 at the home of Mrs. H. P. Drought. She was the second pupil of Walter Dunham presented in recital recently, the first being Amanda Haak, who was heard earlier in the season.

GENEVIEVE M. TUCKER.

Organists Give Recitals in Louisville

LOUISVILLE, KY., May 27.—Carl Shackleton was recently heard in an excellent organ recital at the Second Presbyterian Church. Esther Metz, soprano, was the assisting artist, singing two numbers in delightful manner. Mr. Shackleton's playing was remarkable in technique. Another interesting recital was given by Raymond Rudy, assistant organist of the Church of the Intercession, New York, who was heard at the First Christian Church.

HARVEY PEAKE.

The first annual concert of the Cole-ridge-Taylor Chorus, an organization of forty-five colored singers, was given at the Chestnut Street Methodist Church, under the direction of Robert P. Edwards and Ernest A. Richardson, when many old-time plantation songs were given in fine harmony.

DALLAS BAND APPEARS

Margery Maxwell as Soloist—Venth Cantata Sung by Harmony Club

DALLAS, TEX., May 27.—Margery Maxwell, soprano of the Chicago Opera, was soloist at a concert given by the Dallas Band, Lester E. Harris, conductor, in the Majestic Theater recently. Her singing of the aria "Depuis le jour" from "Louise" was admirable, and after an excellent presentation of a group of songs she was compelled to add an encore. Kathryn Foster provided artistic accompaniments. The band gave the "Tannhäuser" Overture with fine effect, and Earl McCoy conducted his own composition, "Military March."

The Harmony Club of Fort Worth, Carl Venth, conductor, gave a concert at the Adolphus Hotel on May 7 under the auspices of the Schubert Choral Club. A feature was the singing of the Cantata, "From Olden Times," composed by Mr. Venth. The soloists were Mrs. W. C. Bryant, Mrs. Luther Manchester, Mrs. Homer Adams and Mrs. Louis Morris. The Harmony Club Violin Choir composed of Mrs. G. V. Morton, Mrs. Bruce Galloway, Cael Yantis, Mrs. Will Horn, Mrs. F. L. Zried, Alma Crawford, Mrs. Wilbur Fogleman and Mary West played the "Scène Champêtre" by Guido Papini effectively. Mr. Venth conducted and Mrs. Robert Garver was at the piano.

CORA E. BEHREND.

Rudolph Ganz in Recital at Hardin College

MEXICO, MO., May 27.—Rudolph Ganz, pianist, was presented in the fifth recital of the local series, given in the Hardin College Auditorium on May 8, and was enthusiastically welcomed. His program, interpreted with delightful art, included a group by Chopin, MacDowell's "Eroica" Sonata, a Chopin group, and the pianist's own "Marche Fantastique."

DALLAS WARMLY APPLAUDS SCOTT'S OPERA FORCES

"Tosca," "Bohème," "L'Oracolo" and "Cavalleria Rusticana" Performed in Two Days' Visit

DALLAS, TEX., May 27.—The Scotti Opera Company gave four performances at the Majestic Theater on May 10 and 11, presenting "Tosca," "Bohème" and a double bill including "L'Oracolo" and "Cavalleria Rusticana." Antonio Scotti, Alice Gentle and Armand Tokatyan roused the audience in the first opera, and curtain calls were numerous. Genaro Pappi conducted, and was warmly applauded. Mr. Scotti again demonstrated his remarkable histrionic ability in "L'Oracolo," and Anne Roselle sang charmingly and acted well. Italo Picchi and Mr. Tokatyan also met with favor.

A strong cast in Mascagni's opera brought forth Frances Peralta, Greek Evans, Henrietta Wakefield, Emanuel Salazar and Clara Cingolani. Mme. Peralta sang delightfully; Mr. Salazar was a graceful *Turiddu*, Mr. Evans was excellent as *Alfio*. Mr. Pappi conducted. Queena Mario was an effective *Mimi* in Puccini's work, and Orville Harrold gave a dramatic presentation of the part of *Rodolfo*. Miss Roselle gained further success as *Musetta* and Louis D'Angelo and Paolo Ananian were also applauded. The scenic effects were admirable, and the operas were spiritedly performed. The attendance suffered from the recent floods, which kept many out-of-town visitors away. The performances were given under the local direction of MacDonald and Mason.

CORA E. BEHREND.

Broadus College Orchestra Gives Concert

PHILIPPI, W. VA., May 27.—The Broadus College Orchestra gave its annual concert on May 19, under the competent leadership of Dorothy Newcome. Miss Newcome is now fulfilling her second year as conductor, and the orchestra shows steady advancement.

Emil Telmanyi, Hungarian violinist, is expected to arrive in this country about Nov. 1 for a concert tour of the principal cities. This tour will end in California late in December.

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'FAUST' HEARD IN NASHUA FESTIVAL

Hood Leads Oratorio Society in Gounod Music—High School Concert

NASHUA, N. H., May 26.—Nashua's twenty-second annual music festival was successfully concluded on May 19, when the Nashua Oratorio Society gave a concert performance of Gounod's "Faust." The management has indicated that no financial loss has been suffered this year, and preparations for next season's concerts will be expedited by this success. Eusebius G. Hood, the conductor of the festivals, made the statement after the closing concert that the event was the most satisfactory in the long list of festivals in this city.

ARTISTS VISIT MADISON

Local Musicians Share in Interesting Programs of the Week.

MADISON, WIS., May 27.—Vera Poppé, cellist, was soloist at the annual recital of the Madrigal Club. Miss Poppé displayed rich tone and technical facility, and gave among other numbers a group of her own works.

The University of Wisconsin recently presented the Chicago String Quartet in a program at Music Hall. Great enthusiasm was created by the excellent ensemble playing of the organization.

With Gertrude C. Boe, soprano, as soloist, the St. Olaf Concert Band gave a concert at the University gymnasium before a fair sized audience which greeted it warmly.

Emma Testor, German soprano, and Carl Fischer, Viennese tenor, who is making his summer home in this city, assisted at the spring concert of the Männerchor. Both artists were cordially greeted.

In the performance of "Faust" in concert form, the soloists were Bernice Fisher Butler, soprano; Marion Aubens Wise, contralto; Charles Stratton, tenor; Walter H. Kidder, baritone, and Willard Flint, bass. The Boston Festival Orchestra played for the three concerts. Although this city has had many fine festivals, it is generally conceded that this year's event has never been surpassed. The society was fortunate in having excellent artists for the solo parts, with Mrs. Butler in the music of *Marguerite*, which she had sung in opera with the Boston Opera Company. She gave a dramatic performance, bringing to the rôle a carefully thought-out interpretation.

For the opening concert of the series, the High School Chorus gave Dubois' "Seven Last Words of Christ," after which there was a short program by some of the soloists. The chorus numbered 330 singers, whose work was very highly appreciated by a large audience. A. C.

A program was given by the Clef Club, an organization of women music students of the University, on May 12, at Christ Presbyterian Church. American works were presented in a program given by members of the Phi Mu Alpha Sinfonia, the honorary musical fraternity, recently. Those taking part were Max Peterson, Earl Brown, Lester Cappon, Kenneth Damon and the Glee Club Quartet.

Conducted by Major E. W. Morphy, the First Regiment Band gave the last concert of its season, with Clara Louise Thurston of Chicago, harpist, as soloist. A feature of the band program was the reading of Liszt's "Les Préludes." The soloist also received much applause.

Agot Borge, soprano, recently gave the first graduation recital of the season, accompanied by Frances Landon.

Edgar E. Gordon, of the University of Wisconsin Extension Division, is giving a course of musical appreciation over the wireless. Mr. Gordon gives a lecture through the radio each Friday evening, and local artists illustrate his talks. CHARLES W. DEMAREST.

CHOIR LEADS IN SALINA FESTIVAL

"Elijah" Feature of Three Days' Music—Schools Prominent

By Marian Steck

SALINA, KAN., May 26.—Salina's annual Spring Music Festival was held on May 11, 12 and 14, with afternoon and evening programs on each day. The feature of these celebrations was the singing of Mendelssohn's "Elijah" on May 14, by the Salina Choral Union of 100 voices, under the leadership of Dean E. L. Cox of the Wesleyan College of Music. Soloists were Ethel Tarvin-Dresslar, soprano; Mrs. A. C. Humfeldt, contralto; Paul H. Lawless, tenor, and Arch Bailey, bass. Hjalmar Bernhardt conducted the orchestra.

The programs given during the week by pupils of the city schools furnished excellent demonstrations of the progress Salina has made in public school music. Edna B. Thiele, supervisor of music for the Junior High School, presented her pupils in orchestra, chorus and glee club numbers. The grade school program was in charge of Mary Gibson Smith, grade music supervisor. C. F. Lebow conducted his Senior High School music classes in a program which included numbers for orchestra, Girls' Glee Club and mixed chorus.

Local artists appeared in a program on Friday evening. Gilbert Jolly, violinist, gave a recital on Thursday evening, with Carl F. Jessen as his accompanist. Other recitals were those of Olivia Swedenburg, pianist, pupil of Charles D. Wagstaff, and of Ethel Law, soprano, pupil of Dean Ernest L. Cox.

Pupils of the piano department of the Wesleyan College of Music, under the direction of Mr. Jessen, appeared in contest

on May 15. Winners included: Group A—Marion Brown, 1; Mary Green, 2; Eulah Hodges, 3. Group B—Nellie Nicholas, 1; Edna Carey, 2; Aileen McCartney, 3. Group C—Martha Bernhardt, 1; Myron Nixon, 2; Paul Burrell, 3. The judges were Mrs. Walker Hurlburt, Hilma Johnson and Blanche Schaaf.

INDIANAPOLIS SEASON ENDS

Matzenauer Appears with Mendelssohn Choir—Galli-Curci Heard

INDIANAPOLIS, May 26.—The Mendelssohn Choir, Percival Owen, conductor, brought its season to a close on May 8 at the Caleb Mills Hall. Margaret Matzenauer was the assisting artist. The performance of this body of the chorus was admirable in a program which included Gounod's Psalm 137 for five-part chorus, Mendelssohn's Thirteenth Psalm, and a Palestrina motet. The women's voices were effectively heard in the Spinning Song from "The Flying Dutchman," and the men did credit to "Night Witchery." Mme. Matzenauer charmed the large audience in beautifully sung arias and songs. She had excellent support at the piano from George Vause. Mrs. Percival Owen was the accompanist for the choir.

It was a record-breaking audience that assembled on May 13 at the Cadle Tabernacle to hear Amelita Galli-Curci, who sang under the direction of the Ona B. Talbot Fine Arts Association. It was the biggest audience ever accorded a single artist here, approximately 8000 being in attendance. Mme. Galli-Curci's voice was in excellent condition and her choice of songs and arias was a particularly happy one. Homer Samuels, her able accompanist, and Manuel Berenguer, flautist, received recognition for their artistic contributions to the program. PAULINE SCHELLSCHMIDT.

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VARIED EVENTS FILL SEATTLE CALENDAR

Pavloska Sings with Amphion Society—Orchestra in Fourth Concert

By David Scheetz Craig

SEATTLE, WASH., May 27.—The Seattle Civic Orchestra, under the leadership of Mme. Davenport Engberg, gave its fourth concert of the season on May 14 at the Hippodrome, the soloists being Vesta Muth, pianist; Caroline Kidd, soprano, and Marion Henry, danseuse. Miss Muth showed considerable talent in her performance with the orchestra of the Liszt Concerto No. 1 for piano, and Miss Kidd displayed a promising voice in her aria from "Samson et Dalila." R. H. Kendrick, public school music teacher, conducted Gaul's oratorio "The Holy City" at the University Presbyterian Church. The music festival at the Seattle Pacific College on May 5 was given under the direction of Mrs. R. H. Kendrick. Particularly effective was the singing of the girls' glee club conducted by Mrs. Kendrick.

The Bohème Music Club, at its meeting of May 12, heard a program of American Negro music given by Violet McKay Ball, Mrs. E. C. Messett, Fay Adams Boswell, and Helen Wilkins. The spring concert of the Amphion Society on May 17 at Meany Hall drew a large audience to an interesting program by the male choir under the leadership of Claude Madden, with Irene Pavloska, mezzo-soprano, as soloist. Anna Grant Dall and Arville Belstad were the accompanists. The chorus gave a program distinguished by spirit and precision and Mme. Pavloska won her audience both by her personality and her artistry. A sacred benefit concert was given on May 10 at the Swedish Tabernacle by a number of Seattle's younger soloists. Those appearing on the program were Sydney Laurence Dixon, tenor; Ruth Linrud, harpist; Dayton Cook, reader; Mrs. Israel Nelson, contralto; E. Glen Morgan, violinist, and Arville Belstad, organist.

Music Club Ends Season

Closing an active season the Ralston Club of Seattle, an enterprising men's chorus, gave a fine program at the Hippodrome on May 7, under the conductorship of Vernon Behymer. Mrs. Louis H. Maxson was the accompanist. The soloists, selected from the chorus, were Lawrence P. Mayer, Clarence Law, Ivan Marble, and Frank Skrivanic.

Pupils of Helen Crowe-Snellings gave a piano recital at Redmond and also at her Seattle studio. Sara Y. B. Peabody, vocal teacher of the Cornish School faculty, presented three students in recital at the Cornish Theater on May 12. They were Ruby Mitchell, Constance Hart and Anona Roberts, each of whom was favorably received.

The Music Study Club assembled on May 9 and listened to a program arranged by Mrs. F. S. Burbank. After a paper "A Century of Ballads," by Mrs. Arden L. Smith, musical numbers were given by Mrs. Henry N. Shead, Juliet Gualtieri, Hazel Huffman, and Mrs. Fred H. King, Mrs. H. L. Eicher, Mrs. H. C. Simpkin, Mrs. Charles Kracke.

The Ladies' Musical Club gave the last of its series of concerts on May 9 at the First Baptist Church, presenting the club chorus under the baton of Claude Madden, with Hattie Edenholm Carlson at the piano. A group of piano numbers was effectively played by Mrs. Charles K. Phillips. Francis J. Armstrong gave an excellent interpretation of Burleigh's Second Violin Concerto, with Arville Balstad at the piano. Ellen Shelton Harrison sang a group of modern songs with Dorothy Hopper at the piano. A string quartette, consisting of Margaret McCulloch Lang, Alice Williams Sherman, E. Hellier Collens, and George Kirchner, played the Haydn Quartet, Opus 54, No. 1. The program was a fitting close of a successful season.

An organ recital of more than passing merit was given May 16 by the pupils

of Carl Paige Wood and Clara Burch, members of the faculty of the University of Washington. The program was given by Muriel Newcomb, George Eikelberner, Trula Martin, Alice Meader, Maude Tachell, Edith Porter, and Talmadge Elwell. The Seattle Pacific College Chorus, organized ten years ago by W. W. Cathey, conductor, was recently heard in a splendid production of Petrie's "Life Everlasting." The soloists being Luella Stanhope, Isabelle Booth, Robert Leise and Frank Warren.

The recital of Marshall Sohl, tenor, assisted by John Sundsten, pianist, was given on May 20 in the Gethsemane Lutheran Church. Mr. Sohl's tenor voice has good quality and his singing is stamped with intelligence and breadth. Mr. Sundsten proved a capable pianist and accompanist.

represented on the program were Adelina Carola Appleton, Marian Coryell, Hazel Thane Summers, Amy Worth, Edith Celesta Brunn, and Hubert K. Beard, and their compositions were interpreted by Esther Van Valey, Elizabeth Wilcox, Mrs. Worth and Mr. Beard.

Spokane musicians were represented in a program which included duets by Charlotte Graniss Lange, soprano, and Joan Gallagher, contralto, with Mary I. Short at the piano. Both of these singers sang delightful solos and duets.

The convention banquet was given on May 11. Carl Paige Wood, Seattle, was toastmaster. Formal talks were given by Herbert Kimbrough of Pullman, who spoke of his attendance at the recent convention of the National Association of Music Teachers, and Alexander Stewart of Oakland, Cal., who made an address on "The Music Teachers' Part in the Community Service Program." A burlesque opera, "Skitt," was performed by Mabel Sawbridge of Yakima, soprano; Myrtle E. Falk of Walla Walla, contralto; Howard E. Pratt of Walla Walla, tenor, and C. E. Keeler of Yakima, baritone. Other musical and dancing numbers were given, and toasts were proposed by Dr. Penrose.

Publicity Advocated

The closing session of the convention, on May 12, opened with an instructive address by Edward Hugill of Walla Walla on "Publicity Values." Mr. Hugill spoke of the general use made of publicity in every department of life, stating that the rapid progress of the present day was due in a large measure to its effective use. He saw no reason, he said, why musicians should not advertise their talents and qualifications as teachers.

The business session was addressed by Josephine Corliss Preston, State Superintendent of Education, who expressed her gratification for the co-operation of the musicians of the state, and the smoothness with which the granting of credits and certification was proceeding.

In conjunction with the state music committee, which consists of Edgar C. Sherwood, Spokane, as chairman, Herbert Kimbrough, Pullman, Louise Van Ogle, Seattle, Francis J. Armstrong, Seattle, Malen Burnett, Walla Walla, the details of music education in the state are being worked out with the state department of education. The committee was authorized to prepare a course for vocal students, and recommend it to the state board.

The following officers for the coming year were elected: Carl Paige Wood of Seattle, president; Edith R. Strange of Bellingham, vice-president; Jessie Ames Belton of Bremerton, secretary and treasurer. Nellie Cornish of Seattle, vice-president of the Western District; Eleanor Scott of Wenatchee, vice-president of the Central District; Howard E. Pratt of Walla Walla, vice-president of the Eastern District.

Bellingham was selected as the place for the 1923 convention.

NEW HAVEN, CONN.—The memorial chimes which were installed recently in the Harkness Memorial Tower at Yale University will not be heard until the commencement exercises in June. During the visit of the alumni the chimes will be rung four times a day. It is expected they will be audible over a radius of five miles.

FAR WEST TEACHERS CONSIDER CREDITS

Walla Walla Meeting Makes Suggestions on Subject of Certification

By David Scheetz Craig

WALLA WALLA, WASH., May 27.—The seventh annual convention of the Washington State Music Teachers' Association in Walla Walla on May 10, 11, and 12, attracted a larger number of music teachers and proved to be more harmonious than any hitherto held in the state. The granting of credits in the high school for outside music study, the certification of music teachers to instruct pupils applying for credits, and the organization of a state-wide piano contest, were among the features which stimulated interest in the convention. Under the administration of Carl Paige Wood, president of the association and member of the faculty of the University of Washington, a strong effort has been made to organize various sections of the state into local teachers' associations.

At the second day's session, suggestions for the revision of the piano and violin courses for high school credits and the certification of teachers were considered. This discussion was in the nature of an open forum, and it was decided that suggestions along these lines should be sent to the State Music Committee at Olympia, Wash.

When the convention opened, the delegates were welcomed at MacDowell Hall by Ben. F. Hill, Mayor of Walla Walla, and Dr. S. B. L. Penrose, president of Whitman College.

Fletcher Bill Praised

Ida B. McLagan of Yakima read a paper commending the Fletcher Bill, which has been introduced into Congress to establish a National Conservatory.

"The Musical Kindergarten" was the subject of a paper read by Flora McCaughy, who, with a group of children, demonstrated the work of the Kindergarten, which is affiliated to the Fischer School of Music, Walla Walla.

Alexander Stewart, Pacific Coast director for the National Community Service, Inc., gave an interesting lecture-recital entitled "Types of Church Music." He was assisted by Elizabeth Wilcox, so-

prano; Louise Smith, contralto; Howard E. Pratt, tenor; Oswald Olson, bass, and a string quartet composed of Esther Sundquist-Bowers and Lulu Paul, violins; Conrad Dietrich, viola, and Harold Crawford, cello, with Hubert K. Beard at the piano. Mr. Stewart traced church music from Palestrina to César Franck.

Eleanor Scott of Wenatchee read a paper on "The Need for a State Supervisor of Public School Music." Miss Scott claimed that this supervision was particularly necessary in the rural communities, and instanced various Eastern states in proof of this. An excellent program was given by Yakima musicians—Elizabeth Fournier, soprano; Barbara Eschbach, pianist; Dr. Charles E. Keeler, baritone, and Mrs. H. F. Luhman, accompanist.

Awards in Piano Contests

Lois Cassil of Walla Walla, pupil of Malen Burnett, was awarded first prize in the piano contest, and Helen Ferryman of Seattle, pupil of A. F. Venino, second prize. Others who competed were Glorice Butler, pupil of Eleanor Scott of Wenatchee; Loma Roberts, pupil of Mrs. J. T. Hedges of Yakima; Nevada Howard, pupil of Mrs. Levi Clark of Almira, and Mildred Allen, pupil of Herbert Kimbrough of Pullman. These candidates had won in local contests in their own towns, thus qualifying for the final, the prizes in which were: First, \$100; second, \$50. The judges were Edgar C. Sherwood, Spokane; Edith R. Strange, Bellingham, and Frederick W. Goodrich, Portland, Ore. Oswald Olson, bass, sang a group of songs after the contest.

At the second day's session, when Edgar C. Sherwood of Spokane presided, credits and certification of teachers were discussed. An artistic program by members of the faculty of Washington State College music department at Pullman brought forward La Verne E. Askin, contralto, and Karel Havlicek, violinist, accompanied by Herbert Kimbrough and Claire Mojonner.

A. A. Taylor of Tacoma, music dealer, read a paper on the mutual interest of the music teacher and the music dealer and offered some valuable suggestions.

Works of State Composers Heard

A program of original compositions by Washington musicians and given under the direction of Amy Worth of Seattle, was high class and well rendered. Those



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Her audience heartily endorsed Leroux's "Le Matin Rialti" and applauded Grieg's "Water Lily" and Rachmaninoff's "Lilacs," all sung with a charm of sentiment and humor.—New York Times.

Marian Veryl sang a charming Desdemona. Her voice was light and supple and her stage technique was ample. She did a lovely "Willow Song" and an admirable "Ave Maria." She far outshone her associates.—H. B. Gaul in Pittsburgh Post.

Marian Veryl possesses a soprano voice of wonderful range, and with grace and beauty displayed abilities of an unusual order.—Wheeling Intelligencer.

Marian Veryl, who presented a Desdemona good to look upon, appealingly played the unfortunate Venetian lady. Her voice developed greater range as the culminating moments of the tragedy approached, and the "Ave Maria," ably sustained by the orchestra, was one of the finest episodes in the performance.—Richard Spamer in the St. Louis Globe-Democrat.

Marian Veryl, a young and charming American girl, sang Desdemona. Her voice is fresh and beautiful throughout and at times of a velvety richness, especially in the middle of the lower range.—Springfield (Ill.) State Journal.

Marian Veryl very wisely offered a program of such wide interest that her audience was almost certain to be pleased. Not that she

would have failed in making her hearers enjoy a recital of sterner stuff, for her voice is an organ of beautiful texture and her interpretations were of the highest order.—New York Morning Telegraph.

Marian Veryl, who is gifted with a sweet and eminently pleasing voice, was a vocally attractive Marguerite, and in the scene opening with "The King of Thule" and ending with the "Jewel Song" won enthusiastic recalls. "The King of Thule" was sung with a realistic absence of artificiality of style, while the brilliant waltz was a fluent example of vocalism.—E. R. Parkhurst in Toronto Globe.

Her pitch was accurate, her phrasing good, her diction clear, and her interpretations well considered.—New York Morning World.

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Cyrena Van Gordon Will Again Sing Leading Rôles with Chicago Opera

(Portrait on front page)

CHICAGO, May 27.—Cyrena Van Gordon, whose work with the Chicago Opera Association in contralto and mezzo-soprano rôles, has gained her a definite place among American opera singers of to-day, has been re-engaged

for next season by the new executive of the organization and will again take a leading place in the artistic affairs of the company.

Miss Van Gordon, who owns Ohio as her native state, has made a rapid advance in her musical career. A few years ago she was singing in church

entertainments in the little town of Camden, Ohio. She left Camden to study music in the Cincinnati College of Music, and was chosen for a rôle in a missionary pageant called "Darkness and Light." Cleofonte Campanini's attention was called to her by one of the Chicago opera singers who chanced to be present at the pageant, and he engaged her for the Chicago company. She made her début as *Amneris* in "Aida," and understudied Mme. Schumann Heink in the German contralto rôles. During the war, German opera was suspended in Chicago, but Miss Van Gordon's great opportunity came a year ago when Mary Garden, as general director, decided to produce "The Valkyrie" in English. Her success as *Brünnhilde* was immediate.

Miss Van Gordon's first teacher was Louise Dotti, who used to sing in opera with Adelina Patti. To her Miss Van Gordon gives unstinted praise for developing her voice.

Miss Van Gordon is interested in athletics, particularly horseback-riding. She has made several airplane flights, the longest of which was from Detroit to Chicago. For her services to the Indian Fellowship League, an organization formed to promote better understanding between Americans and the Indians, she was adopted into the tribe of the Ogallala Sioux last year, Chief Buffalo Bear conducting the ceremonies.

Among the opera rôles in which she has been most successful are *Amneris* in "Aida," *Brünnhilde* in "The Valkyrie," *Azucena* in "Trovatore," *Laura* in "Gloconda," *Venus* in "Tannhäuser," and the *Princess* in "Suor Angelica." She has sung at a number of the most noted festivals in the country, and her appearances in recital have made her artistic work and vocal gifts known to widely separated audiences. CHARLES QUINT.

Leslie Hodgson Engaged to Conduct Master Class in Charleston



Leslie Hodgson, New York Piano Teacher

The piano teachers of Charleston, S. C., have engaged Leslie Hodgson, the New York pianist, to conduct a master class in piano playing in their city this summer. Mr. Hodgson is well known in Charleston from his concert appearances there, while his classes in New York have frequently included students from that and other points in South Carolina and other Southern States.

It will be the first summer master class that has ever been held in this progressive Southern center and the local teachers are advertising it extensively in the hope of focussing the musical attention of the South upon their city for the six weeks of the course. Following an exceptionally busy season Mr. Hodgson will leave for Charleston in the latter part of June.

Broadcast Vanderpool Songs

A recital of compositions by Frederick W. Vanderpool was given at the WJZ station in Newark, by radio on the evening of Thursday, May 25, when the composer presided at the piano, playing the accompaniments for his songs for Emily Beglin, soprano. Miss Beglin sang "Neath the Autumn Moon," "Heart to Heart," "Values," "The Want of You," "That Night" and "The Heart Call." Mr. Vanderpool sang several of his songs and joined with Miss Beglin in a duet version of his "Ma Little Sunflower."

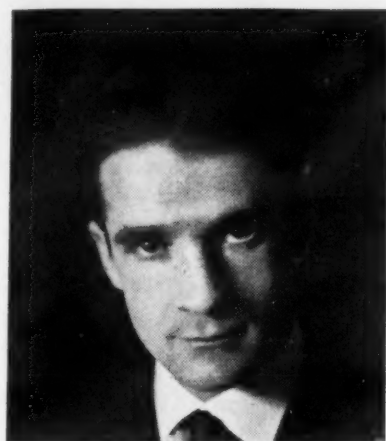


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Reading, Pa., Hears Local Singer

READING, PA., May 20.—Venedi Heimbach, soprano, made a splendid impression in a concert at the Y. M. C. A., on the evening of May 3. The singer presented a varied program, singing in French, Italian and English. Her voice possesses clarity and wide range and is of ingratiating quality. Miss Heimbach is soloist of the Reformed Church of the Ascension in Norristown, and is a pupil of Lazar S. Samoiloff of New York.

AURORA, ILL.—Florence Macbeth, soprano of the Chicago Opera Association, appeared in concert at the East High School Auditorium recently and delighted a large audience by her singing. George Roberts was the accompanist.

CHICAGO, May 27.—Marie Sidenius Zandt sang the soprano rôle in "The Messiah" at the festival held in Naperville, Ill., on Thursday evening, May 18.

ELLEN RUMSEY *Contralto*

Scores as Soloist with ST. LOUIS SYMPHONY ORCHESTRA

Rudolph Ganz, Conductor

ON SPRING TOUR 1922

Grinnell, Ia., April 18, 1922:

"Miss Rumsey, whose strong contralto voice of quality was greatly appreciated by her hearers, sang 'Abide With Me,' 'Soul at Heaven's Gate' and 'Fac ut Portem' (Stabat Mater) by Rossini with Henry W. Matlack at the organ"

Cedar Falls, Ia., *Daily Record*, April 20, 1922:

"Especially was the evening audience pleased with offerings of Miss Ellen Rumsey, contralto. She came here unknown and practically unheralded, but certainly did not leave unsung. Possessing a warm and pleasing tone quality sang the spectacular, of extreme range, she melted rather than stormed the hearts of her listeners, and she would not be permitted to leave the stage until she had responded to the continuous applause with an encore. In the aria, second on the program, Miss Rumsey gave as an encore the 'Lullaby' by Brahms and on her second appearance when she favored the audience with a group of two songs she graciously responded with 'One But the Lonely Heart' by Tchaikovsky."

Management: Music League of America, Inc.

Iowa City Press-Citizen:

"Miss Ellen Rumsey was the soloist of the evening and her rich contralto voice was heard to very good advantage, in the aria from 'Mignon,' 'Knowest Thou the Land?' Her artistic singing, and her charming manner won the audience, and she was heartily encored, responding with Tchaikovsky's 'None but the Lonely Heart,' the orchestra accompanying."

Decatur Herald, April 28, 1922:

"Miss Ellen Rumsey, contralto, delighted in her beautiful solo."

Urbana, Ia., *Daily Courier*, April 29, 1922:

"Miss Ellen Rumsey, an accomplished contralto, appeared as soloist, disclosing a voice of velvety timber, well placed and employed with a satisfying degree of artistry. Her selection, 'Voce di Donna,' from 'Gloconda,' the Massenet 'Elegie' and the Gounod serenade, served to display the unforced beauty of her voice to excellent advantage. Miss Rumsey added two encore numbers."

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TO ORGANIZE MUSIC INTERESTS IN YORK

Committee Appointed to Draft Plans for Permanent Society

By J. L. W. McClellan

YORK, PA., May 27.—Plans to secure a permanent organization for the advancement of music in York were thoroughly discussed at a dinner on May 22, in the auditorium of the York Woman's Club, and a committee was appointed to see that the project is carried to completion. Eighty-four persons were present, representing the various musical organizations of the city, besides a fair number of those belonging to no particular organization, yet interested in the spread of music in the city.

C. M. Tremaine of New York City, director of the National Bureau for the Advancement of Music, was the principal speaker of the evening and talked on music and the best means for developing it. He urged harmony with all other civic and community work, to aid in making the city attractive by bringing music into the lives of the people, and pledged the support of the Bureau to any plans the committee might form.

A general discussion as to the nature of the organization to be formed followed the address. The committee appointed consists of J. William Stair, chairman; W. S. Bond, Mrs. Horace Croll, H. A. Bailey, Mae Finley, Catharine Hipple and George Ruby.

During the luncheon there was singing of old-time songs, under the leadership of H. A. Bailey, secretary of the local Y. M. C. A., and J. William Stair. Grace Zeigler furnished the accompaniment. Grace Kautz sang two solos. Urban H. Hershey presided at the meeting, and W. S. Bond introduced the speaker.

James Stanley Is Soloist at West Point

WEST POINT, N. Y., May 20.—James Stanley, bass, was the assisting artist in the fifty-fifth public organ recital in

the Cadet Chapel, given by Frederick C. Mayer on the afternoon of May 14. The singer was especially effective in Handel's "Hear Me! Ye Winds and Waves," Tchaikovsky's "Pilgrim's Song" and "There Is No Death" by O'Hara. The organ numbers were a Handel March from "Hercules," Grand Chorus in B Flat by Dubois, and works by Bonnet and R. Nathaniel Dett.

CAMDEN ORCHESTRA PLAYS

Tabernacle Baptist Forces Give Concert—Soloists Heard

CAMDEN, N. J., May 26.—An excellent recital was given at the Y. M. H. A. Auditorium on May 18, by Clarence Fuhrman, pianist, and Henri Scott, baritone. Mr. Fuhrman played numbers by Chopin, Mendelssohn, Liszt, and Rachmaninoff in a refreshing and stimulating manner. Mr. Scott sang artistically three groups of songs, one composed of German lieder. "Happiness," an effective song by Hageman, and Carpenter's "The Day Is No More," which has a rich and powerful background, were among his most striking interpretations. Both artists were cordially received by a capacity audience.

Thomas J. Shay, baritone, assisted by Nina Prettyman Howell, violinist, and William Sylvano Thunder, pianist, appeared in recital in Collins Hall, Merchantville, on May 17. Mr. Shay sang three groups of songs including Flegier's "Le Cor," Grieg's "The Asra," and Spross' "Lorraine." He has a vibrant and powerful voice. Mrs. Howell gave skilled interpretations of numbers by Brahms, D'Ambrosio, Fibich, Gossec and Boccherini. Mr. Thunder played a single number, a Study by Chaminade, in a decisive style, and was eminently satisfactory as accompanist.

The orchestra of the Tabernacle Baptist Church gave a concert on May 15 in the Church Auditorium before a large audience. The orchestra, under the leadership of Victor Clark, was assisted by Eugenia Gera, violinist, and Albert Poland, tenor. Miss Gera played Sarasate's "Zigeunerweisen" and Mr. Poland sang Vanderpool's "The Want of You" and "Spring's a Lovable Ladye," both in pleasing style. A. D. PIERCE.

ERIE SYMPHONY ACTIVE IN MUSIC WEEK CELEBRATIONS

School and Other Organizations Also Assist—New York Chamber Music Society's Concert

ERIE, PA., May 27.—The Erie Symphony, H. B. Vincent, conductor, auspiciously opened the local Music Week's activities on April 30, with the fourth and last program of its season's schedule. An appreciative audience gave Mr. Vincent and his players several ovations. Increased attendances and a notable advance in the organization's playing of numbers which included several symphonies, have marked the Symphony's growth this season.

The Music Week events included also a meritorious May Day program, given by the Temple Band and the Zem Zem Chanters, under the leadership of W. S. Owen; and programs by massed bands, choruses and orchestras in the various school buildings. An interesting final program of the week was given by the combined High School musical organizations, constituting an orchestral ensemble of 100 players, conducted by Carrie E. Stoughton of Academy High School; Florence Heidt of Central High School; and Miss Jones of East High School. Each led the combined orchestras in two numbers of the program, and conducted the choruses of their respective schools. Selma Schurz of Gridley High School and Miss Anderson of Lincoln High School also ably led choral numbers. There was also piano, violin and vocal music given by Charlotte and Leona Moore, Margaret Stock, Edith Eldred, Helen Eberlee and Kenneth Blake.

The New York Chamber Music Society with Carolyn Beebe as pianist, was heard recently in the eighth concert of the local artists' series. The unusual combination of instruments proved delightful. Georgia Brevillier, local contralto, the assisting soloist, was accorded an ovation for her artistry. On the program were two songs, "Confidence" and "Thou and I" composed by Stephen Prescott, an Erie musician. Cello obbligatos were played by Yasha Bunchuk. Walter Kiesewetter of New York, was the accompanist. EVA MCCOY.

TEACHERS GIVE CONCERT

New Song Heard in Albany State College Program

ALBANY, N. Y., May 27.—The final concert of the State College for Teachers was given on May 6 at Chancellor's Hall, when all the musical organizations of the college—orchestra, women's chorus and men's club—were heard. The women's choir of eighty voices, assisted by Marietta White, soprano, and Gilman Williams, baritone, sang Bruch's setting of the Scotch ballad, "Fair Ellen," and also gave for the first time, "A Hottentot Child," a four-part song composed by T. Frederick H. Candlyn, director of the college music department, with the composer at the piano. The program was directed by Dr. Harold W. Thompson of the college faculty and Mr. Candlyn.

Rev. Michael J. Dwyer of Athens gave a lecture on May 17 at the Vincentian Institute on "Irish Character as Portrayed in Song." Songs illustrative of the lecture were sung by Margaret Ryan, soprano, and John J. Fogarty, baritone, and Irish airs were played by Mrs. Peter Schmidt, violinist, and Anna Gardiner, pianist. Dr. M. P. Flattery was accompanist.

The Albany Community Chorus closed its season's program of weekly public singing on May 15 in Chancellor's hall, when popular songs of the past few months were sung as requested, with Elmer A. Tidmarsh as conductor. Gustav A. Wickert, baritone, and Mrs. Peter D. Schmidt, violinist, were the soloists. W. A. HOFFMAN.

DUBOIS CANTATA SUNG BY LEOMINSTER CHOIR

French Residents Promote Interesting Concert in Which Local Artists Appear

LEOMINSTER, MASS., May 27.—A concert by the French-speaking people of this city was given recently before a capacity audience in City Hall, under the direction of Rev. J. E. Chicoine. The event was a success in every way. The program included Dubois' "The Seven Words of Christ," sung by a well-trained choir of ninety voices, including the St. Cecilia Choir. The able conductor was Arthur Comeau, who has led the rehearsals of the chorus twice each week for the past three months. An orchestra of sixteen musicians of this city and Fitchburg, and Blanche Ouimet at the piano, provided the accompaniments. In the audience were a number of priests from other cities, Mayor Henry F. Sawtelle and members of the city council, all attending as guests of Rev. Father Chicoine.

All concerned are entitled to great credit for the success of the concert. The soloists for the cantata were: Alice Beaudette, Rene Gaillardet, John Vailant, Leo Gagnon, Arthur Girardin, and Mrs. Joseph Hurtebise. Gounod's "Gallia" was sung by Bertha Cote and the chorus. Adam's "Holy Night," Schubert's setting of the Twenty-third Psalm, Morrison's "O Shepherd of Israel," the Pilgrims' Chorus from "Tannhäuser," and Costa's "No Evil Shall Befall Thee" were also sung. The Festival Orchestra played several numbers. Choir and audience joined in "The Star-Spangled Banner" to close the program. FREDERIC L. PERRY.



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Daily Times, Alton, Ill.

Contralto makes pleasant impression. Her voice is one of considerable natural beauty and richness. Her production was generally good and frequently of a high order of technical excellence giving lovely results in tone. The singer's interpretations were good. Her pronunciation was clear, her use of dynamics and changes of time intelligently applied, her skill in publishing through song the poetic color and feeling of text very creditable.

New York Herald, New York.

Miss Ellerman fully deserved the enthusiastic reception given her. The contralto was one of the most brilliant singers ever presented to a Norristown audience, and personal charm added to the artistic finish of her interpretations.

The Norristown Herald, Norristown, Pa.

Seldom have two such popular soloists as Miss Ellerman and Mr. Cox appeared before a local audience. Miss Ellerman's contralto voice is of wide range and sympathetic expression. Her charm of manner and clear enunciation further added to the appeal of her songs. She sang with splendid interpretation.

Norristown Times, Norristown, Pa.

She is a contralto with a voice of very considerable power. She avoided the monotony of her darker tones by a plentiful and apt use of the head voice and frequently displayed much adroitness in vocalization.

New York Evening Journal, New York.

Miss Ellerman has a voice of unusual range and it was at times difficult to designate between the contralto and the soprano on the beautiful upper register, but the designation was not in doubt, when on descending, the full rich contralto came into evidence.

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BALTIMORE, May 27.—Through the activity of the Johns Hopkins Musical Association, which maintains the Johns Hopkins Orchestra, Charles H. Bochau, conductor, native composers are being encouraged in a manner deserving of commendation. This activity was recently manifested through the commission extended to Edwin Grasse to supply an original concerto for violin and orchestra, and this concerto has received its première performance, winning acclamation for the composer, who appeared as soloist with the organization. The program at this concert also con-

tained the "Academic Epilogue" composed by Gustav Strube for the Johns Hopkins Orchestra and dedicated to the Johns Hopkins University. Mr. Strube conducted this performance, and the work was warmly applauded.

The Johns Hopkins Orchestra is now in its fourth season. The members, who are University professors and students and local musicians, give their services without pay. Last season forty rehearsals were held, eight free concerts were given, and the orchestra played at various University exercises. This season, in addition to appearances at the University, concerts have been given at

Recreation Pier, Fort McHenry and Peabody Institute, and what are termed "convalescent concerts" are to be given at six hospitals, including Johns Hopkins, Church Home, Woman's Hospital, St. Agnes', Sheppard and Enoch Pratt Hospitals, and the Jewish Hospital for Consumptives.

This aim of developing American music by loyal performance of new scores gives the association a place in local musical endeavor which is worthy of note. Edwin L. Turnbull is president of the association, and his untiring energy has contributed in large degree to its success.

READING GREET'S CHOIR

"Elijah" Sung by Norden's Forces, with Visiting Soloists

READING, PA., May 27.—The Reading Choral Society gave its annual May

Festival in the Orpheum Theater on May 6, presenting Mendelssohn's "Elijah." The choir showed improvement in every department of its work, and reflected the highest credit on the conductor, N. Lindsay Norden. The soloists were Betsy Lane Shepherd, Frieda Klink, Richard Crooks and Fred Patton. Mr. Patton portrayed the rôle of *Elijah* with remarkable skill and authority. Mme. Klink gave an impressive presentation of her solos. A large contingent of the Philadelphia Orchestra played the accompaniments with a wide range of color and accuracy of phrasing. Norden's graphic "Thanatopsis," given by the soloists, chorus and orchestra, preceded the oratorio, and was admirably interpreted.

Esther Werner of Reading, contralto, gave a successful first recital in the Woman's Club, meeting with an enthusiastic reception. Dorothy Johnstone-Basseler of Philadelphia, harpist, contributed several solos and had to respond to numerous encores.

Venedi Heinbach of Norristown, soprano, appeared in recital at the Y. M. C. A., assisted by several local musicians. She presented an interesting program and was cordially greeted. Clyde R. Dengler, local tenor, was heard to excellent effect. **WALTER HEATON.**

Concerts to Occupy Harold Land Until End of June

Harold Land, baritone, besides his regular concert work throughout the country, has been active this season at various churches, since his work as soloist at St. Thomas' Church enables him to sing elsewhere on Sunday evenings. Concert engagements will keep him occupied until the end of June, after which he will go to Heaton Hall, Stockbridge, Mass., where he will give two recitals. His original plan of spending the summer in England has been abandoned.

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Appeal Made at Kentucky Federation Convention for More Music in Schools

Delegates Hear Addresses by Mrs. John L. Meek, Dixie President; C. A. Lampert and P. W. Dykema—Training of Children and Value of Clubs as Asset to Community Discussed—Many Musical Programs

LEXINGTON, KY., May 27.—Delegates to the second annual convention of the Kentucky State Federation of Music Clubs, held here on May 18 and 19, heard addresses by Mrs. John L. Meek of Chattanooga, president of the Dixie District of the National Federation of Music Clubs; C. A. Lampert, who spoke on "The Music Club as a Community Asset," and P. W. Dykema, director of music at the University of Wisconsin, who dealt with the subject "Public School Music," when an appeal was made for more supervisors and more music in the schools of Lexington and all over Kentucky. Alice Porter Fogle of Georgetown presided.

The convention was held on May 18 and 19 at the Lexington College of Music. About fifty delegates represented the twenty clubs in the Federation. The proceedings opened with a business session. At the publicity luncheon, at which Mrs. G. W. Pickels, state publicity chairman, presided, speeches were made by Mrs. Chenault and Mrs. Middleton of Richmond, Mrs. Noe of Stanford, Miss Sallie Ashbrook of Cynthiana, Mrs. Meek of Chattanooga, Mrs. Allen of Owensboro, Mrs. Fogle of Georgetown, Mrs. Trigg of Glasgow, Mr. Sinclair of Louisville, and Myrtle Kesheimer, president of the MacDowell Club, Lexington.

Officers Elected

Mrs. Fogle was re-elected president at the business session on the morning of the second day. The following officers were also chosen: Mrs. Middleton of Richmond, first vice-president; Mrs. Harvey Chenault of Richmond, second vice-president; Mrs. B. F. Van Meter of Lexington, corresponding secretary; Mrs. Higgins of Stanford, recording secretary; Mrs. Pettit of Owensboro, treasurer, and Miss Ashbrook of Cynthiana, auditor.

Owensboro was chosen as the place of meeting next year.

Music Entertains Delegates

Music was an important feature of the convention. After the first business



Alice Porter Fogle of Georgetown, Who Has Been Re-elected President of the Kentucky State Federation of Music Clubs

session songs were given by Beulah Foushee, soprano, and G. E. Broyles, tenor, and at the luncheon the program was given by Mary Campbell Scott and Mrs. Chenault of Richmond, sopranos, and Mrs. Henry Duncan, contralto. In the afternoon there was a short program by the Lampert Quartet.

After a drive through the Blue Grass country in the afternoon, the delegates were entertained by the Beethoven Club in a MacDowell program at Hamilton College. The first day closed with a musicale given by Helen Fletcher Riddell, soprano; Clara Sapin, contralto, and Archibald Sinclair, pianist, all of the faculty of the Louisville Conservatory, who delighted the audience in an artistic program. Frederick A. Cowles, president of the Louisville Conservatory, was the excellent accompanist. Other numbers were given by May Bingham, pianist, head of the music department of the Danville Woman's College, and Mrs. Robert M. Watt of Pinville, contralto.

Miss Scott and Virginia Anderson, harpist, were heard in a program on the second day. A banquet at the Phoenix Hotel in the evening was given by the MacDowell Club to the delegates, when a group of songs by Mrs. Pryor, soprano, and readings by Mrs. Walton formed part of the program.

MARY CAMPBELL SCOTT.

Lexington Applauds Scotti Forces

LEXINGTON, KY., May 27.—Two excellent performances were given by the

Scotti Opera Company in Lexington on May 19, at the Woodland Auditorium—"Bohème" in the afternoon and "L'Oracolo" and "Pagliacci" in the evening. Marie Sundelius as Mimi, Orville Harold as Rodolfo, Mary Mellish as Musetta and Alfredo Gandolfi as Marcello, were the principals in a finished production of "Bohème." In the evening Antonio Scotti, Frances Peralta and Millo Picchi appeared in "L'Oracolo," and Anne Roselle, Renato Zanelli, Manuel Salazar and Mr. Gandolfi in "Pagliacci." Genaro Papi conducted. The company was warmly greeted.

MARY CAMPBELL SCOTT.

BUSINESS MEN SING

Greenville Chamber of Commerce Glee Club in Concert—Visit of Salvi

GREENVILLE, S. C., May 29.—The Chamber of Commerce Glee Club, the twenty-six members of which are local business men, gave a delightful concert recently. Linnie Lusby, violinist, was the assisting artist, playing excellently.

Alberto Salvi, harpist, made his first appearance before a Greenville audience in a recent recital. The artist was warmly greeted in an excellent performance.

A benefit concert was given at the Imperial Hotel by a number of local artists, who gave their services for the benefit of the Buncombe Street M. E. Church Organ Fund. Those taking part included: Eleanor Keese, Maribel Waters, Mrs. J. D. Smeak, Mrs. H. P. Burbage, Malcomb James and Dupre Rhame. Mrs. J. O. Miller was the efficient accompanist. The audience was large.

Graduation recitals were recently given at the Greenville Woman's College by Essie Mae Howard, soprano, assisted by Hugh Giles, pianist, and Maribel Waters, soprano, assisted by Flora Bennett, pianist.

The Greenville Music Club, as sponsor for the Caruso Memorial Foundation, gave a most interesting miscellaneous program at the Imperial Hotel on May 17. The concert-room was crowded. Great interest is being manifested in this cause.

J. OSCAR MILLER.

Newburgh, N. Y., Choir Sings Rossini's "Stabat Mater"

NEWBURGH, N. Y., May 27.—Rossini's "Stabat Mater" was sung by the Trinity choir of 100 voices under the direction of John W. Nichols, on the evening of May 14. The soloists were Edith Chapman Gould, soprano; Alice Mertens, contralto; Earle Tuckerman, baritone, and Mr. Nichols, tenor. This quartet was heard earlier in the season in a performance of Lehmann's "In a Persian Garden."

FORT PIERCE CLUBS ACTIVE

Public Schools Share Interest in Events of the Week

FORT PIERCE, FLA., May 27.—Directed by Elizabeth Chandler, president of the Music Club and leader of the Juvenile Club, three interesting programs were presented recently. The Music Club devoted an afternoon to Chopin, when Mrs. J. Yorkstone read a paper on the composer, and student members illustrated her various points. Two programs were given by the Juvenile Club, the first on Bach, when Robert Adams was the chief participant, and the second on Haydn, with Betsy Smith giving numbers.

Under the leadership of Maud McCombs, supervisor of music in the public schools, the closing exercises of the primary department were held. Many songs and a musical fantasy written by Miss McCombs were presented. Mrs. Kate Schorer, supervisor of the primary schools, presented Brian McCarty and Harry Sample; Dorothy Clark represented Vela Parker's classes, and Earl Kjorsvik, soloist with the Boys' Chorus, was from Mrs. Minor's grade. Mrs. Arthur Jennings was soloist in one number and Edna Marion Backus also assisted in the program.

ANNIE M. FITZPATRICK.

Port Arthur, Tex., Celebrates First Music Week

PORT ARTHUR, TEX., May 27.—A concert in which the three choral organizations of the city took part, and in which more than 1000 voices were heard in a fine program, was the feature of the first Music Week celebrations held here. This concert, on May 12, marked the end of the week, which began with sermons on music in all the churches of the city on May 7. That evening the choirs of the various churches gave concerts, and of special note among these were programs by the Methodist Episcopal Choir conducted by Hortense Smith, and the Congregational Choir under the leadership of Mrs. Fred Dodge. At the guest concert on Monday evening at the Franklin Auditorium, numbers were given by Texas artists from as far away as Laredo, Galveston and Houston. The out of town musicians were entertained by the members of the Symphony Club. The orchestra and band of the schools gave a concert on Wednesday evening, more than 100 pupils taking part. Frank Kerns, Oren Lanz, and A. M. Culpepper, supervisor of music in the public schools, were the conductors.

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DENVER CELEBRATES THIRD MUSIC WEEK

Program Includes 300 Concerts and Music Lovers Respond Enthusiastically

By J. C. Wilcox

DENVER, May 27.—Denver's third and greatest annual Music Week came to a close on May 21, after a seven days' program that included 300 scheduled concerts and many more impromptu events. The civic auditorium was packed three times each day, the larger churches where concerts were presented held capacity audiences, thousands listened to band concerts and joined in community singing in the streets, and many other audiences gathered for special programs in the public schools, stores and studios.

The two outstanding productions were a first presentation of a musical fantasy, "The Awakening," with text by Edgar C. MacMechan and music by Henry Houseley, both of Denver, and a revival of the opera "Robin Hood" by the Municipal Chorus and local artists, under the leadership of John C. Wilcox. "The Awakening" is an allegory that depicts the spiritual growth of an individual under the influence of the beauties of Nature. Mr. MacMechan has clothed his message in pretty imagery; birds and flowers are introduced in addition to the allegorical personages, and these were costumed, under the direction of Burnham Hoyt and Wilhelmina Mead with such fidelity as to arouse great admiration. Mr. Hoyt also worked out some original lighting effects that created a beautiful illusion.

Mr. Houseley wrote a complete musical score with several ballet numbers and many songs. He caught the spirit and expressed it with fidelity in music of great charm, particularly happy in lyrical passages where grace of melody and rhythmic pattern are emphasized. "The Awakening" was presented with a cast of thirty-six principals, scores of dancers, and an orchestra of twenty-two pieces, under the conductorship of Mr. Houseley.

Local Singers Give "Robin Hood"

"Robin Hood" was presented Thursday and Friday evenings and Saturday afternoon. The chorus numbered over 130 and there were alternate casts of principals, all recruited from local artists. There was an orchestra of twenty-one pieces. William C. Walsh, of the Denham Theater, was stage director, and J. C. Wilcox trained the company and conducted the performances. The cast included Elmer L. Nelson, Elwin Smith, L. R. Hinman, James R. Youngs, Louis H. Baine, Robert D. Kenworthy, Everett E. Foster, E. W. Wolters, Alexander Crawford, Ben H. Smith, H. S. Ensign, L. E. Hammond, Florence Lamont-Abramowitz, Helen Dentler-Ford, Alice F. Mosher, Vivienne P. Stephens, Hazel Engle Young, Louise Fowler, Mrs. Harry Hanush and Gertrude Wyman.

Another event of magnitude was a choral concert on Sunday afternoon in which organizations from Pueblo, Greeley and Colorado Springs and a dozen Denver choruses gave "Out Where the West Begins," under the leadership of John C. Wilcox, and "Sweet Columbine," with the composer, Henry Houseley, as conductor. More than a thousand singers participated in this concert. There were daily recitals by local instrumental and vocal soloists, and programs of orchestral music, high school choral and orchestra contests and esthetic dancing. The Greeley Philharmonic

Orchestra, led by John Clarke Kendel, gave one performance and the Denver Symphony, under the leadership of Dr. Zdenko von Dworak, made its first public appearance and created a favorable impression.

Among the Festival Features

City Organist Clarence Reynolds appeared as soloist in several events and under his direction the oratorio "Creation" was admirably presented at Central Presbyterian Church on May 14 and 21. Bands from this city and outside Colorado towns gave concerts and El Jebel Band was heard at the Auditorium Saturday evening. There were

NEW PITTSBURGH CHORAL CLUB IN DEBUT CONCERT

Students and Teachers of Two Music Schools Give Commencement Programs

PITTSBURGH, May 27.—Harvey B. Gaul, as guest conductor, presented "Fair Ellen," ballad cantata by Max Bruch, as the feature of the first public concert given on May 26 by the Knights of Columbus Choral Club. The remainder of the program was conducted by Edward P. Riehl and the soloists were Will Rhodes, tenor; Fred G. Rodgers, baritone; Mrs. Del Rose Reed Oxnard, contralto, and Marie Sybert and Margaret DeWalt, sopranos. Accompaniments were played by Francis Boegge-man and Charles Pearson.

The commencement recital of students of the school of music of the Pennsylvania College for Women, of which Mae MacKenzie is director, gave a commencement recital in the school auditorium on May 26. The performers were Helen Smith, organist; Marion Stone, Helen Gokey, Bertha Pitts, Rachel Hazeltine, Lauretta Taylor, Beulah Boggess and Grace McBride, pianists; Sophie Gribble, Mary Woods, Dorothy Burleigh, Lauretta Light and Mary MacLaughlin, sopranos; Alice Gross, violinist, and Martha Crowley, contralto. The accompanists were Mrs. Mabel D. Rockwell and Mrs. Eleanor S. Egli, instructors in the school.

Members of the faculty of the Pittsburgh Musical Institute presented a program before the P. M. I. Club in the institute recital hall on the same night. Those who took part were Gaylord Yost and Roy E. Shumaker, violinists, accompanied by William H. Oetting; Mrs. Romaine Smith Russell, soprano, and Dallmeyer Russell, pianist. Included in the program were songs by T. Carl Whitmer and William Wentzell, Pittsburgh composers.

The May dinner-meeting of the Musicians Club of Pittsburgh was held in the Pepper Box on May 26. On the preceding day, for the benefit of the Queen Esther Home for Children, a joint recital was given in Carnegie Hall by Will Rhodes, tenor, Margaret Horne, violinist, Mary J. Sherril, reader, and Earl Mitchell, accompanist.

ROBERT E. WOOD.

Children to Be Entertained at Summer Concerts

Plans for the entertainment of 75,000 young people at the summer concert series in the Lewisohn Stadium of the College of the City of New York have been formulated by a committee headed by Mrs. Henry Martyn Alexander, one of the moving spirits in the summer series. The plan is to seek dollar contributions, each of which will provide for the admission of at least four young persons. The goal set is \$18,000.

vocal and instrumental contests, in one of which a grand piano, offered as first prize, was won by Dalies Frantz.

The Denver Music Week Association, Inc., planned and directed the festival at a total expense of about \$12,000, of which \$5,000 was contributed by the city on recommendation of Mayor Bailey. It is the ambition of the Association to secure enough memberships to finance next Music Week in May, 1923, plans for which will be started immediately. Freeman H. Talbot, executive secretary of the Music Week Association and of Denver Community Service, was manager of the affair, and to him is due much of the credit for its success.

GRAND FORKS WINS FIRST PLACE IN SCHOOL CONTEST

Hundreds of North Dakota Students Take Part in Music Competition Conducted by University

GRAND FORKS, N. D., May 27.—The fourth annual North Dakota Inter-scholastic High School Music Contest was held at the State University in Grand Forks on May 18, 19 and 20. The contest is probably unique among the state competitions, being conducted by the University of North Dakota, of which E. H. Wilcox is director of the music department. The event is under the supervision of the state organization of high school superintendents. Any high school of the state may enter any of four-teen events.

The state was divided into seven districts, and contests were held in these districts in February and March. Those successful in the preliminary competitions numbered 654 persons, representing forty-four high schools. From these, in a semi-final contest the two highest contestants in each event were chosen to compete before a new set of judges. An interesting feature of the contest was an ensemble concert, in which all of the contesting Girls' Glee Clubs combined in singing "The Snow" by Elgar, all contesting Boys' Glee Clubs sang "The Gypsy Trail" by Galloway, and all of the choruses sang "The Three Merry Dwarfs" by MacKenzie. The University Glee Clubs, which had been trained by F. A. Beidleman, choral conductor at the University, joined with the combined High School Glee Clubs on these numbers. Mr. Wilcox conducted. There were about 400 voices in this chorus.

The winners in each of the ensemble events received cups, and the winners in the solo events medals, these prizes being given by the University.

As the school winning the greatest number of points, the Grand Forks High School won a phonograph given by the Poppler Piano Company of this city. The next highest winners, in order, were: Minot, Fargo, Mayville, Pembina, Hope, Wahpeton and Bismarck high schools. Others winning points in the final contests were: Glen Ullen, Dickinson, Langford, Larimore, Brocket, Finley, Kenmare, Fessenden, Hatton, Hillsboro, Valley City, Jamestown, Buxton, Park River and Grafton high schools. Contesting soloists and groups which were outstanding in merit were: Isabel Olson of Wahpeton, violinist; Lydia Schmierer of Ellendale, contralto; Norma Rognlie of Grand Forks, pianist; the Girls' Glee Club of Jamestown, and the Orchestra from Minot.

The judges were: F. A. Beidleman and Alice M. Sandberg of the University music department; Edward D. Naff, Isaphine Richey, Jacob Buchholz and Doyle Watt of Wesley College Conservatory; George Weiler of Fargo College Conservatory and Concordia College; Frank Temple of Fargo College Conservatory; Jacob B. Taylor and Dr. Henry J. Humpstone of the State University; Clarence O'Connor of East Grand Forks High School; Mrs. F. A. Beidleman, Mrs. Edward D. Naff, Mrs. Hugh Ruettell, Mrs. L. C. Harrington, Frank Rorke and Frank Jenkins of Grand Forks. E. H. WILCOX.

HEAR SCORE OF NEW OPERA BY AMERICAN

Invited Audience Attends Private Rehearsal of "The White Bird"

Several hundred persons, including musical educators, conductors and concert artists, assembled by invitation in Carnegie Chamber Music Hall Tuesday afternoon, May 23, for a reading rehearsal of "The White Bird," an opera in one act, text by Bryan Hooker, music by Ernest Carter. The work was presented informally, in concert form.

The composer, who resides in New York, conducted an orchestra of about thirty players and was assisted in his exposition of the score by six singers, Louise Hubbard, soprano; Nevada Van der Veer Miller, contralto; A. Richard Crooks, tenor; Frederick Patton, bass; Denton Bastow, tenor, and Theodore Webb, baritone.

Some of the music was played *prima vista* by the men in the orchestra and the remainder had been tried over for the first time only the day previous. A note on the program stated that the opera was written and composed in 1916.

The hill country of New York State is the locale of the story, and the first years of the nineteenth century the time. Bryan Hooker, who also wrote the book for Horatio Parker's "Mona," produced at the Metropolitan Opera House in 1912, has written a story dealing with "the eternal triangle" according to the ideals of the Western world and with an element of Puritanism in its unfoldment.

The music is heavily scored but not in what would be termed a modernistic idiom. The composer has depended on melodic forms rather than on recitative to carry on the action, and there are "set numbers" of the song type. A quartet with almost a folk suggestion attracted comment. One melody is repeated a number of times in the course of the work. There is a Prelude of bird-song suggestion and an Intermezzo divides the work into two scenes.

The composer was the recipient of very hearty applause and many tributes of appreciation. Obviously, any expression of critical opinion as to the merits of the opera would be out of place at this time.

Artists Heard in Majestic Hotel Concert

Pauline J. de Evia, pianist; Carlo Morelli, baritone, and Sol Alberti, accompanist, gave a concert in the Grand Ball Room of the Hotel Majestic on the evening of May 23. Mme. de Evia disclosed technical and interpretative ability in a Bach-Tausig Toccata and Fugue, Moszkowski's Etude in G Flat and numbers by Joutard and Chopin-Liszt. Mr. Morelli sang in fine manner arias by Verdi and Leoncavallo and songs by Tosti and Bemberg.

Paderewski Guest of Alexander Lambert at Theater Party

Ignace Jan Paderewski was a member of a company entertained by Alexander Lambert at a box party given at the Capitol Theater, New York, recently. Mr. Lambert's pupils, Edna Baldwin and Julia Glass were playing Schubert's "Marche Militaire" and Arensky's Waltz for Two Pianos on the occasion.

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New Music: Vocal and Instrumental

Two Chamber Pieces by Swan Hennessy Though we have known the name, Swan Hennessy, for many years, we have not until now seen his music. Here are a Trio for Two Clarinets and Bassoon and a "Petit Trio Celtique" (Paris: E. Demets; New York: Fine Arts Importing Corporation) for violin, viola and violoncello. They are their composer's Op. 54 and 52, respectively.

The trio for two clarinets and bassoon is very attractive, consisting of a Moderato in G Major, an Andante in C, a one-page Intermezzo in G, a Vivace con spirito in G Minor. All frightfully brief, music without much development in it; there isn't time, you know, to develop much in a page or two! The string trio is quite "celtique," simple in idiom, melodious and neatly written for the instruments. The first and third movements are in Irish style, the second and fourth in Breton style. The theme of the final movement in 5/4 is rollicking, and its treatment in imitation between violin and viola very adroit. Mr. Hennessy is skilful, if not profound. He has done two very pretty pieces of chamber music here; they indicate a nice gift.

Two Splendid Choruses

"Jack o' Lantern" and "The Four Winds" (J. Fischer & Bro.) by Franz C. Bornschein are two more works in the list of this gifted Baltimore composer that reveal his fine talent as a composer. "Jack o' Lantern" is a part-song for three-part chorus of women's voices with piano accompaniment, cast in modern idiom with most felicitous effect. It gets away nicely from the conventional sort of light chorus that composers insist on doing for women's choral organizations, by being harmonically quite advanced. Yet Mr. Bornschein has all through it retained a very natural melodic flow and his piano part, tinted with a variety of shades adds to it considerably. It is dedicated to the Treble Clef Club of Baltimore, Eugene W. Wyatt, conductor, which organization has already performed it. The text is by S. H. Swett.

"The Four Winds" is the work with which Mr. Bornschein won the prize offered last spring in the Swift & Co. Male Chorus competition. It is for male chorus with piano accompaniment and impresses us as decidedly worthy. We don't like prize-winning works as a rule. Mr. Bornschein has almost broken that rule, we might say, for every work of his that we have seen that has been *preisgekrönt* (and he has had a number that have been so honored!) has been worthy. The music that he has conceived for the four stanzas, each one dealing with one of the winds in this order, North, West, East and South, is appropriate and expressive. As for the choral writing, both in this and in the chorus for women's voices discussed above, Mr. Bornschein indicates his mastery of the medium. He is, to be sure, a violinist, but he understands not only how to write for his instrument and other instruments, but also for chorus, as these and his other choral works which have come before us, prove in a most convincing manner. A. W. K.

Pianistic Tributes to Bird, Beast and a Maniac

"Omaggi," 1, 2, 3 (London: J. & W. Chester, Ltd.), by the famous Italian modernist, G. Francesco Malipiero, are three piano pieces by this Venetian master that have that non-futuristic originality, that laconism which yet always remains lucid and musical, which is a feature of his other works.

These three numbers under one cover are, respectively, "Tributes to a Parrot," "An Elephant" and "An Idiot," and the first two are precious examples of a keen and altogether human sense of tonal humor, and more than the programmatic shriek of the bird and the earth-subduing tread of the pachyderm subtly inform their spirit. "To an Idiot" is a brief, two-page picture into which the composer has crowded a really tragic and vital *aperçu*, tragic despite the chattering flow of its Allegro Vivace movement. All three numbers are for the *cognoscenti*.

A "Mirage" by "La Tragique Cheval-Florent Schmitt chée" (Paris: A. Durand & Fils) is the second of Florent Schmitt's "Mirages," Op. 70, for piano, and is appropriately dedicated to

Alfred Cortot, since it calls emphatically for a concert pianist to do justice to it. It is a big, noble and impressive "Ride to Death," whose detailed program is left to the imagination, and the player can read his own story into the ballad themes which rise above the impetuous surge and beat of flying hoofs. Toward the end of the composition a short lyric section stands out in wonderful contrast to the succeeding dramatic end.

A "Cat and Mouse" Piece for the Piano by a Talented Young American

"Scherzo Humorstique" (Paris: A. Durand & Fils). This clever, modernistic piano solo working-out of a programmatic idea indicated in a subtitle ("Le Chat et la Souris") by a talented young American student at the Fontainebleau School, Aaron Copland, was worth the honor of publication by a leading Paris music house, and should meet with due appreciation in its composer's native land.

Newly Published Songs That Cover a Wide Range of Interest

Two "hush songs," two "love songs," two "lyrics" and others (G. Schirmer) give the singer ample opportunity to choose the number best suited to individual needs. The "love songs" are really six in number. "To His Roses" and "A Comparison" (high or medium), by G. Vargas, easily sung and expressive little melodies dedicated to Madame Frances Alda, are officially so called. But R. Huntington Woodman's "All the World's in Love" (high and low) and "The Deepwater Man" (low or medium), in the composer's usual flowing, grateful style, are equally amatory; and the same applies to Edward Ballantine's "Palazzo Pagani" and "Love's Creed." These last are the more rewarding from the higher artistic standpoint. They are written for high voice and are exquisitely poetic workings out of the text thoughts, and singable and effective withal. Gertrude Ross has done two really attractive vocal berceuses in her "Lullaby" (high and low voice) and "Wynken, Blynken and Nod" (medium), and their graceful optimism contrasts with the fine tragic feeling of David W. Guion's "Mary Alone," a strikingly noble and stirring elegiac song by the young Texan composer.

A New Book of "Rote Songs" for Home Training

"Fifty Rote Songs for the Little Singers" (Oliver Ditson Co.) is a new and really valuable contribution, by Jean M. Loughridge, to the literature of songs to be learned by rote, in the home, the kindergarten and the lower primary school grades. For the child learning to use his singing voice the rote song offers a new and pleasant pathway for the development of his musical sense and an appreciation for good music. Rote singing is the best sort of memory training; it makes for self-control and for self-expression, and gives the child an opportunity to gain the experiences he cannot actually live from song and story. The fifty songs in the collection are delightfully written; the melodies have natural charm and are well within the range of the child voice; and a feature of the book is its division into five sections: Mother Goose, Games, Cycle of the Week, Nature, and Miscellaneous.

The Second Volume, "Intermediate Grade," of Mortimer Wilson's "Orchestral Training"

The "Elementary Grade" of Mortimer Wilson's "Orchestral Training" (J. Fischer & Bro.), already considered in these columns, at once made apparent the great value and importance of this wonderfully planned and thoroughly practical course in the techniques of instruments, one unique of its kind. In this "Intermediate Grade" (published in a Score-Manual, with Strings, Brass and Percussion, Wood Winds and Piano and Harp separate) the material for ensemble study to lead to the formation of a grand orchestra is further developed, each study and piece for individual instrumental groupings and ensemble—among which are valuable numbers by the author, by Schumann, Ferrata, Cherubini *et al.*—provided with commentary and practical hints for performance. The immediate usefulness as well as the admirable working-out of Mr. Wilson's idea is vouched for by the fact that many requests for the entire five

volumes of the work have led to the issue of this "Intermediate Grade" some months in advance of the time scheduled for its appearance.

The C. M. C. Offers Pieces by Lodewijk Mortelmans in Its "Educational Library"

That admirable series of piano pieces known as the "Educational Library" (Composers' Music Corporation) has recently added three delightful books of "Old Flemish Folk-Songs" (Nos. 3, 4, 5) to the music by Selim Palmgren, Edward Trucco and others which have already appeared in it. There are in all twenty-seven of these lovely—and beautifully transcribed and set—old Walloon songs of the people. What gives them a peculiar charm is the fact that while they are not difficult—they range between Grades Two and Three—Mr. Mortelmans' musicianship, his skill of harmonization, does not allow any of their folk-tune fragrance, their individual color, to escape. The best modern effort in piano study is directed along the folk-song line in these days, and it is quite certain that both teacher and student will take kindly to such rarely charming, often quaint, and always interesting folk-melodies which are different from those of any other nation. Charles Van der Borren has stressed Mortelmans' "good taste, distinction and sincerity" as a composer. Nowhere are these qualities more apparent than in these beautiful transcriptions of the folk-songs of his native land.

A Folk-Song "Rote" Book for Use in School and Home

"One hundred and Forty Folk-Songs" (E. C. Schirmer Music Co.) represents a collection of "rote songs" in Grades I, II and III, compiled by Dr. Archibald T. Davison and Thomas Whitney Surrutte, for use in schools (a separate book of words is provided) and at home. The piano accompaniments are well written; the folk-songs themselves, drawn from the literature of every nation—it is pleasant to see that good American folk-singer Stephen Foster represented—are well calculated to serve their purpose of cultivating a taste for good music in young children, and to act as a preparation for the subsequent study of the piano, violin, etc. In many cases new, original English texts have been fitted to the folk-songs used, and invariably with good taste and a sense of fitness.

Songs by Vaughan Williams, Eric Coates, and Some Other English Composers

Five new songs (Boosey & Co.) reflect different phases of present-day English song-writing. First comes a very lovely and musical arrangement by Vaughan Williams of "L'Amour de Moy" ("Love's Bower"), a fifteenth century French chanson, in which the distinguished post-Elgarian has done a very finished and admirable piece of work. It is published in two keys. Even more attractive, perhaps, is Eric Coates' original setting—a perfect model of style and flowing, cantabile charm of effect, of Shakespeare's "Orpheus with His Lute." It is a beautiful song and emphatically deserves publication in the three keys in which it appears. A graceful lyric fancy is "The Hole in the Fence," by Kennedy Russell (three keys); while Dorothy Howell, in "Two Frogs" (two keys) and Clay Smith, in "The Angel Cake," offer taking examples of the humorous song, the last-named being quite dramatic in character.

A Diller-Quaile "Third Duet Book"

"Third Duet Book" (G. Schirmer) for the piano, by Angela Diller and Elizabeth Quaile, is a worthy successor to its predecessors. Like them it is arranged for use with the composers' solo books, and the folk-tune and easier classic material presented in the others is only one of the musically valid features of the present collection.

"Regret" (G. Schirmer). A nicely singable and fluently melodious song by Lillian Blakemore Hughes, with a good climax, for high voice.

"Vesperale" (G. Ricordi & Co.). Cyril Scott's lovely "Vesperale" for violin and piano has already been considered in these columns. It is new in this admirable arrangement for cello and piano, by Boris Hambourg.

Reviews in Brief

"April in Church" (Oliver Ditson Co.) A delightful song for the non-churchgoer, whose philosophy it embodies in a setting which introduces "Old Hundred." Harry O. Osgood has written it (high and medium voice), and the apt musical handling of a text beginning "All the while the parson is pelting me with words, I am in a tree-top, building with the birds," should please the singer.

"Romance" (Harold Flammer, Inc.). Hermann Frommel's expressively romantic composition has been well transcribed for organ by James H. Rogers, and adds a good service or recital number to the program.

"Four Rhythmical Pieces" (G. Schirmer). Joseph J. McGrath, for Second Grade pianists, writes four rhythm-studies, disguised in attractive "playing piece" form, as "On the Rocking-Horse," "Skipping the Rope," "The Little Dancer" and "Dancing Along."

"Four Little Studies in Sharps" (Clayton F. Summy Co.). Florence A. Goodrich has written for about Grade Two, four studies in the sharp keys for budding pianists. The notes "for busy teachers" are excellent.

"Dinna Forget" (G. Schirmer). This swinging ballad for low or medium voice, by William C. Steere, is direct, very vocal, not commonplace, and has a real Scotch lilt.

"Five Short Variations on a Scots Air" (London: W. Paxton & Co., Ltd.). An effective and grateful organ fantasy, not difficult, on "Gala Water," by J. Stuart Archer.

"Evening" (G. Schirmer). A short, atmospheric mood picture in song form, sadly and expressively inflected, for low voice, of which Philip James, its composer, has every reason to feel proud. Genuine expression is secured by simple means.

"Chit-Chat" (Arthur P. Schmidt Co.). An effective—if the patter detail of the parts is properly sung—and taking arrangement of an old English song for male voices, by Alfred Moffat.

"The Dawn of Love" (G. Schirmer). To those choral societies who know the popularity of the lighter operatic chorus, this one, from Rudolf Friml's "Firefly," in the late Homer N. Bartlett's clever arrangement for four-part women's chorus with soprano solo, may be commended.

"First Melodies for the Piano" (Clayton F. Summy Co.). A well-planned book of beginning duets for piano, in combination with (space allowed) transposition to be written in, by Lillian Sara Jackson. There are little poems to carry out the programmatic title suggestions.

"Teddie and the Terrible Dodum" (Composers' Music Corporation). A very catchy and clever little original bit of musical humor, in Grade Two, for the beginning pianist, by Elliot Griffis, included in the publishers' excellent "Educational Library."

"Save, Lord, or We Perish" (Composers' Publication Society). A thoroughly respectable Anglican a cappella anthem for mixed voices, by T. Tertius Noble.

"Harrying Chorus" (Oliver Ditson Co.). A fine chorus by Edgar Stillman Kelley, for mixed voices with soprano solo, used in the Plymouth Rock pageant, "The Pilgrim Spirit," on July 18, 1921, and dramatizing the struggle between established church and the Puritan spirit.

"A Summer Morning" (J. Fischer & Bro.). A fresh, agreeably movemented Moderato con moto, with an effective chime interlude, written by Ralph Kinder with an organist's feeling for the organistic.

"Fifteen Two- and Three-Part Inventions" (Copenhagen: Wilhelm Hansen). Johann Sebastian Bach's well-known piano inventions, with very valuable annotations regarding execution and excellent fingerings by Ignaz Friedman.

"Coppelia" (London: W. Paxton & Co., Ltd.). An easy and attractive book of arrangements for the piano of the best-known airs from Delibes' famous ballet, by Eugene Ternier.

"A Little Suite" (G. Schirmer). Adolf Weidig's suite of six individual numbers—"Prelude," "Menuet," "Intermezzo," "My Heart's Delight," "Fairy Tale" and "Victory March"—is written for pianists in Grades I and II, and written attractively and with good taste.

"The Sandman" (Carl Fischer). Charles Sanford Skilton's little Dunbar setting is nicely and happily expressive, with a clear and singable melodic line.

Give American Composers a Hearing in Time, Urges Florence Parr Gere

Musical Gifts of America Need Only Stimulus of Encouragement Says Artist-Composer—More Frequent Hearings a Crying Need—A Brief for the Modernist—The Influence of Environment on the Musical Worker

RECOGNITION for the American composer has in the past assumed the urgency of a crying need. Of recent seasons more original works for orchestra have had initial performances by the major symphonic bodies of the United States. The American song has won a deserved place for itself on almost every recital program given in this country. Yet success has come in many instances only after the most disheartening struggle against a too-prevalent apathy. A notable plea for our creative musicians is made by Florence Parr Gere, American composer, who plans to sail for Europe shortly.

"Let no one tell you that we are not a musically-gifted nation," says Mrs. Gere. "What our potential composers need is a hearing now and then—encouragement! That would be the greatest stimulus. Why should we wait until the composer is dead to admire his work? I believe that if Charles T. Griffes could have heard performances of his works like that of 'Salut au Monde,' given recently in New York, he would have lived to fulfil his great promise."

"Recognition is much more rapid in France. The European will at least listen to the music of his compatriots. Here we seem to be much more ready to listen to promising foreign work. If a young composer's works are bad, we should at least 'give him a chance.' There are so many that are hungry to be heard! And just to have a melodic gift is a precious endowment that should not be stifled."

The Indiscreet Modernist

"I feel that the modernist should not get away entirely from the idea that music is primarily melody. I love art in every form, but I like to assign the grotesque its place. Let the composer represent things in the way he feels them. That is what gives music its individuality. Let him use dissonances if he feels that that is right, but let him use them with discrimination."

The composer, whose songs and piano works have found a place on the programs of leading American artists, has lately finished a group of five "Impressions" for piano, which are in the modern style. The artist last season gave a program of her piano works at the Salle Gaveau in Paris, and has been requested to give a similar recital in London, where she will go preparatory to passing some time in study this summer with Paul Vidal.

She describes her coming European trip as a "change of pasture." "Though I am the stanchest sort of American," says Mrs. Gere, "I consider a periodic change of environment of incalculable value to the artist. It stimulates the imagination, gives one a new point of view, when one takes up one's pen to set down what one is inspired to do. Companionship, too, provides an endless source of instruction. We can all learn



Florence Parr Gere, American Composer

a great deal by walking with a child, or by playing with our older companions. Then, if each of us who composes would read a new composition daily, as one does a poem, we should gain a greater versatility in the technique and construction of our original work. One should never cease to be a student."

R. M. K.

Ottumwa Club Presents Local Composers' Works in Recital

OTTUMWA, IOWA, May 27.—The Ottumwa Musical Club presented a program of compositions by local composers on May 15. The concert was given as a fitting climax to an active first year of the organization, of which Mrs. Frank Hofmann is president. The program comprised: a group of four "Children's Songs" by Mrs. Frank Mills, sung by Mrs. Pearl Davis; "A Father's Lullaby"

by the Rev. Norman Lambly, sung by O. J. Jerde; an Étude and a Rondo by Isabelle M. Hofmann, played by the composer; four songs by Catherine McFarland Dwight presented by the composer, and a composition "Melodie," by the same composer, played by Mary West. A concluding group comprised three songs by Miss Hoffmann, sung by Mrs. Paul Stoltz. The Club has this season sponsored also a series of three lecture-recitals by Carl G. Schluer, director of the Drake University Conservatory, Des Moines.

SCHOOL PLAYERS ACTIVE

Frankfort Orchestras Figure Prominently in City's Music—Memory Test

FRANKFORT, IND., May 20.—The Senior and Junior High School orchestras have had a season of activity. Miss Nixon is the conductor of the former organization of twenty-five players, and Mary Voorhees is accompanist. The group has played this year at all school events and at several community concerts. The members recently had a picnic, the expenses of which were defrayed from a fund earned by playing at outside events.

The Junior group, which is really a preparatory school for the Senior, is conducted by Pauline Van Sickle, assistant supervisor. Marguerite Clingenpeel is the accompanist.

The students of the music appreciation class of the High School engaged in a memory contest in the Central School auditorium recently. Inez Nixon, supervisor of music, played fourteen musical numbers on the phonograph. Elizabeth Merritt received a grade of 100 per cent, and Mary Voorhees and Mary Annetta each received 99.5 per cent. The two latter made mistakes in the spelling of names of composers. Miss Merritt received a book of stories of grand operas as a prize. The list of test compositions included works of Beethoven, Mendelssohn, Chopin, Schubert, Rossini, Gounod, Grieg, Dvorak, Verdi and Nevin.

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AMPICO RECORDINGS

Panorama of Chicago's Weekly

Artists Engaged for Chicago Opera as New Executive Takes Over Control

[Continued from page 2]

the season in Chicago. Another new member of the Chicagoans will be Boris Akimoff, bass.

The soprano wing will be headed by Mary Garden, Rosa Raisa, Amelita Galli-Curci and Edith Mason. Cyrena Van Gordon will share with Miss Bourskaya the chief mezzo-soprano rôles. Maria Claessens is also named in the mezzo-soprano list.

Of tenors, the company has signed Forrest Lamont, Tito Schipa, Ulysses Lappas, Octave Dua, Lodovico Oliviero and José Mojica. The baritones are to include Giacomo Rimini and Désiré Defrère, and the basses, Virgilio Lazzari and Edouard Cotreuil.

The above-named artists, it is specifically stated, constitute only a "preliminary and partial list." Before leaving Chicago Mr. Polacco was in communication with a number of artists and he will hear others in Europe.

"It is fully expected," says the official communique, "that he will be able to secure a number of tenors and baritones of the first rank. Negotiations with several noted artists in America are also pending." Among the singers likely to return to the company are Charles Marshall, tenor, and Joseph Schwarz and Georges Baklanoff, baritones. Vincente Ballester, baritone, may also continue on the roster. Pietro Cimini has been re-engaged and will be Polacco's principal assistant in conducting Italian operas. Richard Hageman will, in all probability, be one of the conductors next season.

Muratore's Name Missing

The surprise of the preliminary announcement was the absence of the name

of Lucien Muratore from the list. Report has it that he is not likely to be with the company again, as, it is asserted, no overtures have been made to him.

A reduction of 25 per cent in the salaries of all except the leading principals has been planned, but some of the singers have refused to accept the cut. Several of the American artists are opposed to reductions. So far as the leading principals are concerned individual arrangements are being sought, the retrenchment policy being general. Mr. Muratore, it is said, has announced that he will not accept a reduction. The figure he received last season is stated to have been \$2,800 a performance.

So far, the definite plans for the season do not extend beyond the ten weeks at home. The touring itinerary has yet to be mapped out, and, as Mr. Shaw puts it, the company has to be sold to the various cities before the duration of the tour can be estimated. It is probable that the announced plan of dropping New York from the route will be adhered to, and that the Atlantic coast will not be approached at all by the company in its travels.

A revival of "La Juive" for Charles Marshall, Rosa Raisa and Virgilio Lazzari is among the probabilities for next season, and Amelita Galli-Curci may sing *Manon* (a new rôle for her) in Massenet's opera, with Tito Schipa as *Des Grieux*. The season will probably be opened by Mary Garden and Ulysses Lappas in "The Love of Three Kings." Miss Garden will sing with the company the first two and last three weeks of the season.

Hauge, Caroline Hippenhamer and Maren Johansen. In the teachers' certificate department gold medals were awarded to Margaret Schenck, Frieda Knitter and Carolyn Marshall. Eugene Christy, tenor, pupil of Karleton Hackett, and Mary Lenander, soprano, pupil of Mme. Linne, are members of a quartet which is touring with success on a western lyceum circuit. George Smith, baritone, student of Warren K. Howe, is filling a week's engagement at the Roosevelt Theater. The enrolment for the summer term promises to be the largest in the conservatory's history. Schedules of Josef Lhevinne and William S. Brady, who will conduct master classes, are practically complete.

Columbia School

The last meeting of the Spry Scolari was held Thursday afternoon, and a piano program was given by pupils of Walter Spry. A program was given by pupils of the collegiate class of the school on Sunday afternoon in the playhouse.

Miscellaneous

Margaret Smetacek was presented in recital at the Fine Arts Recital Hall Tuesday evening. She is a pupil of Richard De Young.

The Girls' Senior Glee Club chorus of the Chicago Normal College was conducted by H. M. Fairbanks in J. M. Tukey's cantata, "A Mother Goose Arabesque," on May 15.

Mark Hoffman and Lloyd Brown, pianists, were presented in recital Wednesday evening by Rudolph Reuter.

The Musical Art Conservatory gave a concert Friday evening in the Oriental Consistory Auditorium, the choral numbers being conducted by Leroy Wetzel. The recitalists were from the artist class of the conservatory.

The students' recital of Mendelssohn Conservatory was given on May 19 by piano pupils of Carrie Scott, director of the school, vocal pupils of John Rankel and Mme. Kempe, and violin pupils of W. Harold Simons.

FOUR OPERATIC NOVELTIES LISTED FOR RAVINIA PARK

"L'Amico Fritz," "Le Chemineau," "Boris" and "Otello" to Be Given During Summer Season

CHICAGO, May 27.—Several novelties are listed among the thirty-three operas to be presented at Ravinia Park this summer, as announced to-day by Louis Eckstein, president of the Ravinia Company. Among the operas to be heard there for the first time are "L'Amico Fritz," "Otello," "Le Chemineau," and "Boris Godounoff." "Lakmé" is to be restored to the repertoire after a three-years absence.

The other operas listed for presentation this summer are: "Traviata," "Cavalleria Rusticana," "Rigoletto," "Aida," "Lucia," "Pagliacci," "Tosca," "Madama Butterfly," "Jewels of the Madonna," "Bohème," "The Secret of Suzanne," "Trovatore," "Barber of Seville," "Martha," "Elixir of Love," "Don Pasquale," "Zaza," "Fedora," "Love of Three Kings," "Mignon," "Tales of Hoffmann," "Carmen," "Thais," "Faust," "Manon," "Romeo and Juliet," "Navarraise," and "Lohengrin."

"Cavalleria Rusticana" Sung by Students

CHICAGO, May 27.—"Cavalleria Rusticana" was presented in Aryan Grotto Temple on Saturday night last by students of the Auditorium Musical-Dramatic Conservatory, Karl Buren Stein, president. Emily Kartak Stepanek, as *Santuzza*, sang with dramatic feeling and power, and gave an excellent portrayal of the character. William Schwartz, as *Turiddu*, disclosed a full tenor voice and acted well. Janet Havens, George Cutrulis and Ruth Timme sang other rôles. The opera was prefaced by a performance of Penn's "Captain Crossbones."

Stearns Takes Post as Critic

CHICAGO, May 27.—Theodore Stearns, pianist and composer, has been appointed music critic of the *Herald-Examiner*, to serve during the visit to Europe of Paul Bloomfield Zeisler. Mr. Stearns is composer of "The Snowbird," an opera in English, which was to have been presented by the Chicago Opera Association under Gino Marinuzzi's régime. Mr. Zeisler, the present critic, intends to leave on June 24 for a fifteen months' stay in Austria and Germany.

Name Soloists for Community Operatic Festival

CHICAGO, May 27.—Cyrena Van Gordon, mezzo-soprano of the Chicago Opera, will be the soloist at the opening concert of the Community Operatic Festival to be held at the Cubs' Baseball Park on six consecutive Wednesdays beginning July 12. Other soloists will be Charles Marshall, Jessie Christian, Boris Akimoff, Margery Maxwell, Margaret Matzenauer, Forrest Lamont and Irene Pavloska.

Barbara Wait Heard in Oratorio and Concert

CHICAGO, May 27.—Barbara Wait, contralto, sang in Mendelssohn's "Elijah" in Grand Rapids, Mich., on Friday, May 19. Miss Wait also appeared with the Sunday Evening Club of Evanston, Ill., on April 23 and on May 7 gave a recital at the Chicago Beach Hotel, singing numbers by Downing, Dvorak, Burleigh, Nevin and McFadyen, as well as arias from "Lakmé" and "Tales of Hoffmann." C. Q.

Mme. Barbereux-Parry Returns from Tour

CHICAGO, May 27.—Mme. Barbereux-Parry, who is establishing a national school of the Barbereux System of Sing-

ing and Diction, has returned from her semi-annual teaching and lecture tour in the East. She was accompanied by Ada M. Shearer, contralto. Lectures were given at Lander College, Greenwood, S. C., and in Washington, D. C., at the school of Mme. Pierce-Orme and Miss Mason's School for Girls. A series of lectures was given in Carnegie Hall in New York and also in Providence, R. I. The Barbereux Vacation School will be conducted in Evanston, Ill., June 12 to Aug. 1.

OPERA EXCERPTS HEARD

Portions of "Snowbird" and "Yolando of Cyprus" Featured at Concert

CHICAGO, May 27.—A concert by fifteen American artists, was given on Tuesday afternoon at the home of Mrs. Archibald Freer, national chairman of the Opera in Our Language Foundation. A feature was the presentation of excerpts from two American operas, "The Snowbird," by Theodore Stearns, and "Yolando of Cyprus," by Clarence Loomis. Songs by John Alden Carpenter and Mrs. Freer were on the program.

The concert was given by Edna Rahn, Curtis Johns, Paul Mallory, Mrs. Bernhard Stavenhagen, Mr. and Mrs. Clarence Loomis, Joel Dewey Lay, Rudolph Mangold, Otto Luening, Edith Allan, Marguerite Lamar, Gilbert Wilson and Theodore Stearns, with Beulah Taylor Porter and Gavin Williamson as accompanists for the singers.

Artists Heard in Unity Church Concert

CHICAGO, May 27.—Louise Harrison Slade, contralto; Gilbert Wilson, baritone; David Shapiro, violinist; and Rose C. Annen, organist, gave a concert in Unity Church on Tuesday evening. Beulah Taylor Porter and Grace W. Wilson were the accompanists.

Class Playing to Be Feature of Reuter's Summer Course

CHICAGO, May 27.—A feature in Rudolph Reuter's fifth summer of master classes in piano, which will open in Chicago on June 12, will be the formation of small classes in which each student will play at each session. This will be in addition to private instruction. Mr. Reuter will play a program in the Fine Arts Recital Hall on the evening of June 29.

St. Sylvester's Dedicates New Organ

CHICAGO, May 27.—An impressive sacred concert was given Sunday night, May 7, in St. Sylvester's Church, on the occasion of the dedication of a new organ. Rose Lutiger Gannon, contralto, and William Rogerson, tenor, were soloists. The choir did some excellent singing.

Margaret Hayes Sings in Concert

CHICAGO, May 27.—Margaret Hayes, reader and soprano, gave a recital in Kimball Hall on Sunday afternoon. She used a fine voice with intelligence and her enunciation was clear and distinct.

CHICAGO, May 26.—The Haydn Choral Society, Haydn Owens, conductor, gave a concert on Monday, May 8, for the Young Men's Christian Association. Soloists were Jessie Loftus, Robert Jones, Elizabeth Bickel, Lillian Landwer and Russel Evans.

CHICAGO, May 27.—The Roosevelt Theater has been leased for five years by Balaban and Katz, owners of the Chicago, Tivoli, Riviera and Central Park Theaters. A. J. Balaban will be the manager. The lease will become effective July 1. Walter Blaufuss is conductor and a novelty orchestra may be installed by the new management.

In Chicago Studios

Chicago, May 29.

Chicago Musical College

Teresa Huening, student of Rose Lutiger Gannon, gave a program at the Auditorium on May 19. Solveig Sherelson sang at Pilgrim Church on May 22. Students of Dora Owens sang in Steinway Hall last Saturday evening. John Barcus, student of Walton Pyre, gave a recital Thursday, and students of Harry R. Detwiler appeared Friday. Christine McCann, violin student of Leon Sametini, was winner of the prize of fifty dollars offered by the Chicago Artists' Association. Leon Sametini of the faculty was soloist at artists' night of the May Festival at Marion, Ind., May 17.

A program of standard works was given in Ziegfeld Theater on May 27 by students in the piano, violin and vocal departments.

Lyceum Arts Conservatory

Lillian Carpenter, pianist and accompanist, of the Jeanne Boyd studio, has returned from a thirty weeks' tour of the western states. James Hamilton, tenor of the faculty, sang at Mt. Pleasant, Mich., May 24, and at Eau Claire, Wis., May 26.

Bush Conservatory

The first term of the summer season began May 24. Melita Krieg, pianist, was principal soloist at a carnival held at the school May 20 to raise funds for the 1922 class gift. The class of 1922 is the largest in the history of the conservatory. Its president is Alan Irwin.

American Conservatory

The winners of the vocal department in the contest held in Kimball Hall for commencement appearance are Harry

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Array of Important Events

Thousand Voices in Sunday School Festival

CHICAGO, May 27.—One thousand young women from the Sunday schools of Cook County sang in the Auditorium Theater on Friday night, in the twenty-ninth annual May Festival under the auspices of the Chicago Sunday School Association. The soloists were Olive June Lacey, Charles Edwin Lutton and Mischa Violin. Francis S. Moore was the organist.

Kreisler Numbers Played by Mildred Brown

CHICAGO, May 27.—Mildred Brown, violinist, was soloist at the artist recital for St. Edmund's parish camp, on Thursday evening, at the Ridgway Club. She played Kreisler's "Caprice Viennois" and "The Gipsy," also numbers by Rimsky-Korsakoff and Frank Ries.

Artists in Kenilworth Club Concert

CHICAGO, May 27.—Charles Marshall, Cyrena Van Gordon and James Goddard gave a joint recital at the Kenilworth Club on the North Shore Sunday evening. They were enthusiastically received by a large audience.

Gaul Oratorio Sung by Choir

CHICAGO, May 27.—Gaul's "Holy City" was given Sunday night at the Oak Park Theater by the church choir of the First Baptist Church, under the baton of Theodore Kraft.

Woman's Musical Club Elects Officers

CHICAGO, May 27.—The following are the new officers of the Chicago Woman's Musical Club: Mazie Odell Cardy, president; Mora Murdock and Marie Edwards Von Ritter, vice-presidents; Cora McAllister Knapp, recording secretary; Mrs. Edward Anderson, treasurer; Lida S. Sargent, auditor.

Two Artists Heard in Joint Recital

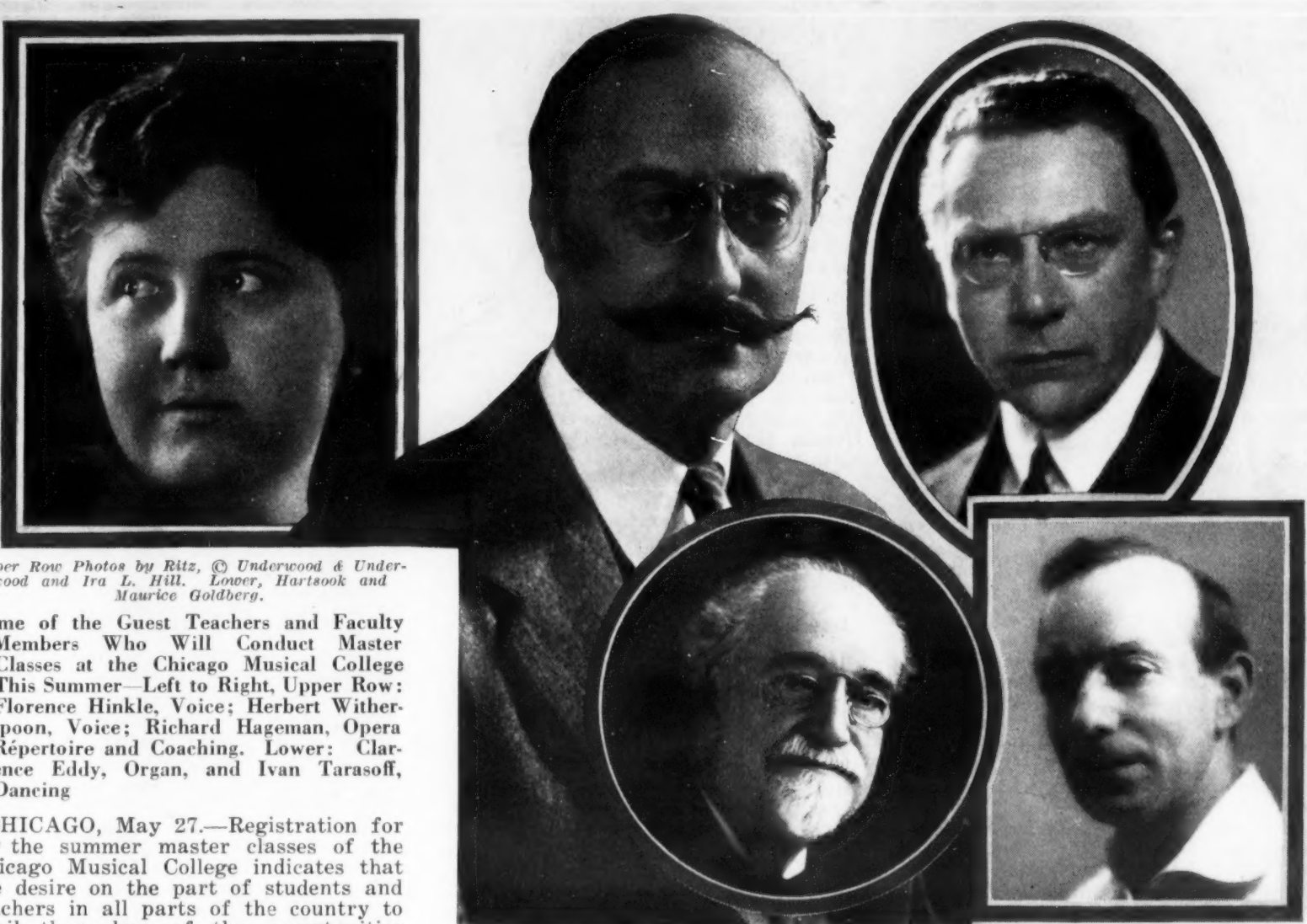
CHICAGO, May 27.—Frances Washer, soprano, sang with agreeable vocalism and dramatic power in Auditorium Recital Hall on May 17. She used her voice with ease, and had no mannerisms to mar its effectiveness. Minna Krokowsky, violinist, shared the program, playing a number of well-known pieces with good rhythm and musical sense.

Drive Begun for Ravinia Subscriptions

CHICAGO, May 27.—A drive for the sale of subscriptions to the approaching season of grand opera at Ravinia Park was opened Monday by 250 residents of the lake shore towns north of Chicago. Success has always met the canvassers' efforts in the past, and an increased sale is looked for this year.

CHICAGO, May 27.—Carol Robinson, pianist, will move to New York next October to take up her permanent residence there.

Prepare for Summer at Chicago Musical College



Upper Row Photos by Ritz, © Underwood & Underwood and Ira L. Hill. Lower, Hartsook and Maurice Goldberg.

Some of the Guest Teachers and Faculty Members Who Will Conduct Master Classes at the Chicago Musical College This Summer—Left to Right, Upper Row: Florence Hinkle, Voice; Herbert Witherspoon, Voice; Richard Hageman, Opera Répertoire and Coaching. Lower: Clarence Eddy, Organ, and Ivan Tarasoff, Dancing

CHICAGO, May 27.—Registration for the summer master classes of the Chicago Musical College indicates that the desire on the part of students and teachers in all parts of the country to avail themselves of the opportunities afforded at this school is growing annually.

A feature of the summer courses in past years has been the engagement of Herbert Witherspoon, the noted New York teacher of singing, as guest instructor. The applications for admission to Mr. Witherspoon's classes have been growing yearly, and last season his time was booked up far in advance. The announcement of his re-engagement for the coming sessions has again excited much interest. His class for teachers will offer a means for discussions of problems of instruction; a repertoire and interpretation class will enable students to gain the advantages of his method and, in addition, he will give regular private lessons. An audition class will be held twice a week and two scholarships are offered, one for two private lessons a week and the other for two group lessons.

Florence Hinkle, in private life Mrs. Herbert Witherspoon, will also conduct vocal classes. The methods that have made her one of the leading concert sopranos will be expounded in a series of private lessons. The leading assistants of Mr. Witherspoon's New York studio will accompany him to Chicago for the summer session.

Richard Hageman, member of the regular College faculty and a leading coach and accompanist, will conduct classes in operatic repertoire, song coaching and interpretation, accompanying, orchestra conducting and orchestral repertoire. During the season there will be public performances of leading operas under his direction. Two scholarships, providing for two private lessons and two class lessons a week are offered.

Clarence Eddy, a member of the College faculty for many years, will conduct the organ classes at the master school. As a performer and as a teacher Mr. Eddy's name ranks among the foremost in the United States. Only private lessons will be given, and one scholarship providing for one lesson a week will be awarded.

Ivan Tarasoff, dancing master, will conduct classes in elementary dancing, ballet dancing and stage deportment. A course for teachers will be conducted, and private lessons will be given those who desire training in special dances. A public performance of divertissements will be given under the direction of M. Tarasoff at the close of the season.

Other guest teachers engaged for the master school, which will continue from June 28 to August 8, are Leopold Auer, violin; Percy Grainger, piano; Oscar Saenger, voice, and Percy Rector Stephens, vocal theory and teaching. Their programs for the summer sessions were reviewed in an article published in MUSICAL AMERICA on May 6.

In addition to the visiting instructors,

the regular College faculty is making plans to take charge of a greatly increased attendance. Among the leading faculty members are Edward Collins, Alexander Raab and Moissaye Boguslawski, piano; Leon Sametini and Max Fischel, violin; Edowardo Sacerdote, Richard Hageman, Kennard Barradell, voice; Clarence Eddy and C. Gordon Wedertz, organ; Felix Borowski and Harold B. Maryott, theory and composition. Regular recitals will be given in the Ziegfeld Theater and Steinway Hall, and opera productions and ballet programs will afford the public an opportunity to view the work of students in these departments.

Contralto Displays Artistry in Début

CHICAGO, May 27.—The last recital of the Jesse B. Hall Young American Artist series, in Fine Arts Hall on May 18 introduced Kathleen Ryan, contralto, a talented pupil of Rose Lutiger Gannon. Her voice was sympathetic and even throughout, and she sang with excellent musical understanding. Wayne Moore, dramatic interpreter, gave several readings.

Catholic Casino Celebrates Fiftieth Anniversary

CHICAGO, May 27.—The Catholic Casino of Chicago, a male choral society affiliated with local and national choral associations, celebrated its fiftieth anniversary on Sunday afternoon with a concert. The chorus was assisted by several soloists and a score of women's voices.

CHICAGO, May 27.—Wally Heymar and Ruth Breytspraak gave a program for the Junior Friends of Art on Friday evening, May 19, playing compositions for two violins. Miss Breytspraak gave a program at the Germania Club on Saturday.

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"Mikado" Performed by Cleveland Music School Settlement Students



Photo by The Grosby

C. C. Chapel, who directed the Cleveland Production of "The Mikado," and sang the rôle of "Nanki-Poo"

CLEVELAND, May 27.—An apt example of the standard of work of the Cleveland Music School Settlement was furnished in the performance of the Gilbert and Sullivan opera "Mikado" on May 4. C. C. Chapel directed the production and sang the rôle of *Nanki-Poo*. Blanche Blackman was a charming *Yum-Yum*, and Frances Driscoll filled the rôle of *Pitti-Sing* admirably. Other prominent characters were impersonated by John Gibbons, Sam Mora, Howard Chapel, Howard Shoemaker, Barbara Bender, Louise Foerste and James Gallagher. The choruses were sung by twenty-five students of the school.

The performance was conducted by Nathan Fryer, and the production was staged by David M. Yost, director of the Cleveland Opera Company, who was assisted by Mrs. Yost.

Mr. Chapel, who worked untiringly for the success of the performance, is a teacher and coach, and leader of the quartet at the Windermere Methodist Episcopal Church.

Watkin Mills Takes Toronto Post

WINNIPEG, CAN., May 27.—Watkin Mills, English bass, who settled in Winnipeg about seven years ago, is about to move to Toronto, having received the appointment of choirmaster

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and soloist at Knox Church in that city. His wife has also been appointed organist at that church. Mr. Mills has conducted the Broadway Methodist Choir during his residence in Winnipeg, and is president of the Manitoba Music Teachers' Association. He enjoyed a wide reputation as an oratorio singer in England before coming to Canada. Mrs. Mills is a gold medallist of the Royal Academy of Music, London.

LYFORD CHOOSES ARTISTS FOR CINCINNATI OPERA

Rehearsals Proceeding for Summer Performances—Students' Symphony in First Concert

CINCINNATI, May 27.—Ralph Lyford, conductor of the Zoo Opera, has announced his principals for the season, for which rehearsals are now proceeding. They include: Elizabeth Amsden, dramatic soprano; Ruth Miller of the Metropolitan Opera Company, coloratura soprano; Henrietta Wakefield, contralto, and Charles Miller of the Opéra Comique, Paris, dramatic tenor. Other singers engaged are Elinor Mario, Greek Evans, Mario Valle, Italo Picchi and Natale Cervi.

The Students' Symphony Orchestra Association, with the assistance of Margaret Spaulding, soprano, gave its first concert at East High School to an audience estimated at 1500 persons. The work of the students, conducted by Karl Wecker, was surprisingly good. Their attack was decisive, and the body of tone was really remarkable. The orchestra is not well balanced as yet. The strings were too numerous, although all the instruments were represented. However, as a whole, the orchestra did very well, and its success speaks favorably for the future of the Symphony, whose authorities will know where to go to find some players they may need.

The Trinity Orchestra, composed of seventy-two amateur players under the baton of George R. Myers, gave its eighth annual concert at the Emery on May 19, with the assistance of a chorus of 250 voices led by William Evans.

At the meeting of the Ohio Music Teachers' Association in Granville, Cincinnati was well represented by Carl Herring, pianist, and A. Dehibaupierre, violinist, from the Conservatory of Music; Emma Noe and Marcus Kellerman, vocal teachers; Irene Gardner, pianist, and J. H. Thuman of the College of Music.

PHILIP WERTHNER.

Arthur Hackett Soloist with Glee Club in Worcester

WORCESTER, MASS., May 27.—Arthur Hackett, tenor, was the assisting artist at the concert given by the music clubs of Holy Cross College in Mechanics' Hall on May 23. The artist, who is a former resident of this city, was accorded an ovation. His well-trained voice was displayed to excellent advantage in an admirable program. The Glee Club of thirty voices, led by J. Edward Bouvier, sang with spirit and disclosed excellent training. Charles O'Connell gave piano and organ solos, and William J. McCaffrey of Taunton contributed a violin solo. John Taylor Breen, reader, was also heard.

MRS. C. E. MORTON.

Vancouver Students Perform "Maritana"

VANCOUVER, B. C., May 20.—Two performances of "Maritana" were given under the leadership of Arthur J. Foxhali, principal of the National School of Music, by students of the school at the Avenue Theater recently. The cast included May Keith, Kathleen Macdonald, Lauris Bailey, Walter Bickford, Thomas Crawford, William Frow, Sidney Redmond, Thomas McLean, and Allan Shaw. Nan McLean was pianist. The dancers in the minuet in the second act were led by Miss Barbes and Lionel Tucker.

"LOHENGRIN" IN MONTREAL

Under Horsfall, Wagner's Music Heard Again After Long Interval

MONTREAL, CAN., May 27.—Under the baton of Basil Horsfall, a spirited performance of "Lohengrin" was given here on May 16, by the Montreal Grand Opera Company, which is now installed in the Orpheum Theater. The principals acquitted themselves admirably, and the chorus, recruited from local ranks, sang very well.

It is some time since Wagner has been presented in this city, and the demands for special performances of "Lohengrin" have been so great, that the management has decided to substitute these for the announced revival of "Faust."

George Brewer and Saul Brent gave a program of sonatas for piano and violin on May 16. A large audience showed its appreciation of the excellently played program.

Cantor Rosenblatt pleased a large audience, at his recital here on May 15, when he appeared with several assisting artists.

HARCOURT FARMER.

HERMA MENTH IN CANTON

Members of Elks' Lodge Give Program—Large Chorus in Concert

CANTON, OHIO, May 27.—Herma Menth, pianist, was heard in recital under the auspices of the Alford-Pryor Piano Company at the City Auditorium on May 17. Miss Menth, who had been heard in Canton several times previously, again demonstrated her technical and interpretative ability. At the beginning of the concert the lights were for a time extinguished by line trouble, and the artist opened her program by candle light. The concert, which was free, was attended by an audience estimated at 2500 persons.

Members of the Elks' Lodge of Canton gave two performances of a musical minstrel program at the Lake Park Theater, attended by large audiences. Those who took leading parts were: Nate Mulroy, M. D. Schworm, Tuttle Walker, L. A. Devarney and H. S. Dyson. Among those who sang in the chorus were Charles Poorman, ex-Mayor of Canton, and George Parsons, assistant music supervisor in the public schools.

A concert by a chorus of 600 voices, assisted by the High School Orchestra and Band, led by William Strassner, was given on May 12 in the City Auditorium.

RALPH L. MYERS.

Works of Elliot Griffis Performed at Grinnell College

CEDAR FALLS, IOWA, May 27.—A recital of compositions by Elliot Griffis was recently given at Grinnell College. The soloists were: Arthur Faguy-Cote, bari-

tone; David E. Peck, violinist; Doris Virden, soprano, and the composer as pianist. The works given included a sonata for piano; a song cycle, "A Girl's Day of Sunlight and Shadow," to lyrics by Mary Carolyn Davies; three violin numbers, an elegy, an impromptu, and "A Caravan from China Comes"; and in addition to several other songs and piano pieces, a series of "Letters from a Maine Farm," for piano, which the composer played. The works of Mr. Griffis proved convincing, and the sonata in particular most effective. The work of the artists was enthusiastically received by an audience.

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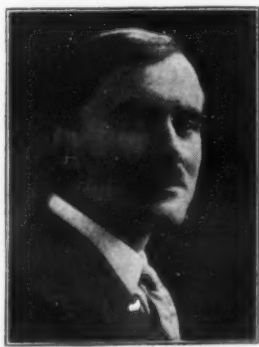
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School Students Active in Sacramento Music Week



Students Who Appeared in Music Week in Sacramento, in the Concert Given by the Combined Orchestra and Band of the High School on May 2. Ellen Hughes, Conductor of the Orchestra, Is Standing at the Back, on the Left, and Henry Green, Leader of the Band, Is the Last Figure on the Extreme Right

SACRAMENTO, CAL., May 27.—The combined orchestras and bands of the elementary and High Schools figured prominently in the celebration of Sacramento's second annual Music Week, their playing in several programs being one of the new features this year. In one of these concerts, on May 2, ninety students took part. Ellen Hughes is conductor of the orchestra, and Henry Green is the band leader.

Other new features of the festival were the half-hour programs given by professional musicians of the city to the students in the public schools, the massed band parade of men from all organizations in Sacramento and nearby towns, music in the private schools, and the music memory contest.

All the organizations which participated in last year's contest again gave elaborate concerts free to the public. During the week, 120 advertised pro-

grams and numerous recitals not announced on the official prospectus were heard. Last year there were only forty-eight.

Valuable merchandise prizes have been awarded to the winners in the memory contest. These prizes were given by the music firms and one of the banks. Twenty compositions chosen from the twenty-eight studied during the month were partly played on a piano, player-piano, or phonograph for the competitors. FLORINE WENZEL.

URGE COMPULSORY STUDY OF MUSIC

Oregon Federation Discusses Proposal for Change in School System

By Irene Campbell

PORTLAND, ORE., May 26.—That music should be made a compulsory subject in the public schools was urged in the course of a discussion at the first biennial conference of the Oregon Federation of Music Clubs on May 8. The subject was introduced by Frank L. Shull, and among the speakers was W. F. Gaskins of the Oregon Agricultural College, who spoke in favor of making music compulsory instead of optional in the school programs.

Mrs. Frank Taylor, state president, gave an interesting account of the work of the Federation at the opening of the convention, at the Benson Hotel.

Mrs. John F. Lyons, president of the National Federation, and Mrs. Cecil Frankel, president of the California district, and Extension chairman, who were to have been the guests of honor, were unable to attend the conference because of illness in their families, but an inter-

esting and instructive letter from Mrs. Lyons was read.

The afternoon session opened with an interesting talk by Mrs. Evelyn MacFarland McClusky on music memory contests and her work in the musical training of the school children. George Hotchkiss Street led a lively discussion on Music Week. "Music in the Public Schools" was the subject introduced by Mr. Shull.

Officers Elected

The following officers were elected: Lillian Jeffreys Petri, president; Mrs. Warren E. Thomas, first vice-president; Mrs. Walter May, second vice-president; Evah Hadley of Newberry, recording secretary; Elizabeth Johnson, corresponding secretary; Mrs. Carl Grissen, treasurer, and F. W. Goodrich, auditor. Three directors also were elected, including Carrie E. Beaumont, W. F. Gaskins of Oregon Agricultural College, and Nettie Greer Taylor, retiring president.

At a banquet given in the evening, the principal speakers were Carol Hilton Turvey and Wilkie Nelson Collins of the University of Oregon.

Mrs. Turvey, whose subject was the

modernizing of the teaching of music and educating the public, said that in order to change the "tired business man" from a mere financial prop of symphony concerts and opera seasons to a real patron of the art, his musical education must begin in the cradle. She considered the work of bringing musical knowledge to the children the great duty to be accomplished by the musical clubs of this country.

Mr. Collins, who spoke on the "Effect of Music on the Other Arts," said that during the last forty years music had been taking long jaunts from the parental fold of absolute music. Too much stress had been placed on program music and too little on the fundamentals, he contended, and the return to the basic principles of music would have a rejuvenating influence on the art.

Mrs. Percy W. Lewis, the first president of the Federation in Oregon, gave a brief summary of her efforts in organizing the association.

During the convention a musical program was given by Mrs. R. L. Hayes, Ruth Agnew, Jane Burns Albert, and Alice Price Moore, with Mrs. Percy W. Lewis, Paul Petri, and Margaret Notz as accompanists.

The following members of the Cadman Musical Club gave a recent program in the recital hall of Sherman, Clay & Co.: Mrs. D. T. Hunt, Mrs. Henning Carlson, Mrs. E. R. Trayle, Mrs. Carl Grissen, Mrs. C. W. Yeilding, Mrs. Miles D. Warren, Mrs. E. A. Dunsmore, Mrs. Paul Hoshburgh, Mrs. George E. Jeffery, and Mrs. Walter May.

The Celeste Chorus of forty young women from the Washington High School Chorus sang five selections on May 14, at the First Congregational Church. George D. Ingram, supervisor of the High School department of music, conducted.

Singers Announced for Summer Opera in Palo Alto

PALO ALTO, CAL., May 20.—Great interest is being manifested in the open-air productions of opera to be given in the enormous stadium of Stanford University. Gaetano Merola, director, will open the season on June 3 with "Pagliacci," and will produce "Carmen" on June 7 and June 16, and "Faust" on June 10. Giovanni Martinelli, Leon Rothier, Vincente Ballester, Bianca Saroya, Ina Bourskaya and Doria Fernanda of San Francisco will appear in leading rôles, supported by an orchestra of 100, largely recruited from members of the San Francisco Symphony, and a chorus of 150.

CHARLES A. QUITZOW.

SAN JOSE CLUB SINGS

Richards' Forces in Second Concert—Plea for New Vocal Terminology

SAN JOSE, CAL., May 20.—The Richards Glee Club gave its second annual concert in the auditorium of the State Teachers' College on May 10. Charles F. Bulotti, tenor, was the assisting artist. The Club is composed of about fifty men, and is conducted by Dr. Charles M. Richards. The organization sang with fine spirit, and good tone quality and interpretation.

Mr. Bulotti, a tenor of fine attainments, received an ovation. During an intermission, Frank Towner, president of the Club, made a plea for associate members. A capacity audience greeted each number with enthusiasm.

Marie Withrow gave an address on the subject of "Fallacies in Vocal Training" before the members of the local Music Teachers' Association and its guests recently. In the course of her interesting discussion, Miss Withrow made a plea for a revised terminology in matters relating to the voice. Many of the terms now in use, she said, are very indefinite.

The choir and soloists from the Oakland Congregational Church gave a concert at the First Congregational Church, for the benefit of the local organization's music fund. The choir did excellent work, and the singing of the soloists was an especial feature. Lowell Redfield, baritone, was heard to advantage. Marian Nicholson, a violinist; Ruth Waterman Anderson, contralto; Merville Yetter, tenor, and Mildred Randolph, pianist, gave pleasure in their respective numbers. The choral work was of a high order. Virginie de Fremery was the accompanist.

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PLAN HOLLYWOOD SERIES

Summer Concerts for "Bowl"—Herbert Mentioned for Conductor

LOS ANGELES, CAL., May 20.—A series of orchestral concerts will be given at the Hollywood "Bowl" this summer. The players will be selected from the Los Angeles Philharmonic and other organizations. The conductor has not yet been appointed, but Victor Herbert has been mentioned as a possibility for the post. The series will extend over ten weeks, with five concerts weekly.

The Zoellner Quartet has returned to its home here after a tour which took the organization as far as Washington, and on which forty-six engagements were fulfilled. W. F. GATES.

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Australasia Hungry for Music After Artistic Isolation During War Years

Lo Desca Loveland, American Soprano, Declares Return to Normal Conditions Finds Thirst for Music Insatiable in Antipodes—Gives Ninety Concerts on Eight Months' Tour

AUSTRALIA is enjoying a musical revival, following the restricted activities of the war years. With shipping facilities restored, the music lovers of the antipodes are no longer isolated. Visits of artists have been resumed, and, as a result of the recent interruption in artistic communications, they are being received with added fervor, according to Lo Desca Loveland, soprano, who recently returned from a tour of Australia and New Zealand covering a period of eight months. Miss Loveland was chosen by the Ellison-White Bureau to visit Australasia, and, in a series of ninety concerts, was everywhere greeted with enthusiasm.

Miss Loveland, whose tour took her over some 35,000 miles, speaks of her experiences in the antipodes in superlatives. She believes that the day is not far distant when that part of the world will take a much more important place in the artistic affairs than it does to-day, for she finds that there is abundant talent in the country and an insatiable love of music. The beauty of the country, she declares, is unsurpassed. To use her own phrase, it is "stupendously gorgeous."

"From the moment I first saw the beautiful harbor of Sydney," said Miss Loveland, "to the time I left for America, there was nothing to mar the pleasure of my experience. I gave thirty-six concerts in Australia and fifty-four in New Zealand, and I have never sung to such music-hungry audiences. There was never a time when I was not received most cordially. Everywhere I sang to packed houses, and gave the same kind of program one hears in New York, except for an extra group of English and Scotch folk-songs, of which the people are very fond."

While Melbourne, Sydney, Adelaide and other Australian centers were places



Lo Desca Loveland, Soprano

of great interest to the soprano, she had some of her happiest experiences in New Zealand. The natives of the islands, the Maoris, considered the most advanced native race in the world, she found of particular interest and especially fond of music. At Rotorua, the Yellowstone of New Zealand, she met many of the natives and was presented with a little tiki, an image carved by a native from New Zealand greenstone. She considers this one of her most prized possessions, for the reason that it was given to her by a very handsome woman who was chosen, as the most beautiful of her race, to represent her people at the Pan-American Exposition. After the concert in Rotorua, she asked Miss Loveland if she might be her guide during her stay and it was with her the singer saw the natural beauties of the place. The genuine tikis are much prized, she says, since only imitations are sold. Miss Loveland cherishes her specimen as an especially lucky one because it bears a little white spot, which the natives describe as a tear of the god.

Miss Loveland was accompanied on her tour by her father, who is interested in international problems. She will sing in concert in this country next season, after which she plans to make her debut in opera in Europe. H. C.

Bangor High School Band in Annual Concert

BANGOR, ME., May 27.—The Bangor High School Band of thirty-six players, under the leadership of Leyland Whipple of the High School faculty, gave its annual concert in the City Hall on May 19. The program comprised works of Mendelssohn, Suppé, Tobani and other composers. JUNE L. BRIGHT.

E. Robert Schmitz Heard in Recital at Orange, N. J.

ORANGE, N. J., May 27.—E. Robert Schmitz, French pianist, was presented in recital at the Women's Club on the afternoon of May 18, and delighted his audience in numbers by Bach, Scarlatti,

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Couperin, Chopin, Debussy, Ravel, Borodine and Moszkowski. Mr. Schmitz explained the music briefly before performing each solo. He had to give several encores. The concert was one of a series arranged for pupils and teachers at moderate prices by Mrs. William D. Nelson. PHILIP GORDON.

Althouse and Boston Festival Orchestra Aid New Britain Choir

NEW BRITAIN, CONN., May 27.—The seventh annual concert of the New Britain Choral Club was given at Fox's Theater recently with Paul Althouse, tenor of the Metropolitan, as soloist. The club sang Coleridge-Taylor's "Hiawatha's Wedding Feast" and Massenet's "Narcissus," assisted by Mr. Althouse and the Boston Festival Orchestra. The soloist also sang a group of songs in excellent voice, and made a fine impression. The audience applauded him cordially. The Boston Festival Orchestra also presented an extra number in the "Italian Caprice" by Tchaikovsky, in which they showed well-balanced musicianship. The club, under the capable leadership of E. F. Laubin, gave its numbers with vigor and spirit. F. L. ENGEL.

Louis Simmions Urges Standardized Teaching in Address at Mamaroneck

MAMARONECK, N. Y., May 27.—The commencement exercises of the "Oaksmere" School were held in the Playhouse on May 19. One of the most inspiring addresses was given by Louis Simmions, New York vocal teacher, who urged the necessity of standardizing the teaching of music. He declared that there is an immediate need for an American national school of music to develop the talent of the youth of the land. To establish such an institution, he believes,

would mean the rapid decline of mere-tricious forms of popular music. Mr. Simmions, who holds his summer classes in Southampton, L. I., said he will continue his propaganda for the standardization of teaching methods by inviting prominent men to speak on the subject there this summer. His views were cordially received by some 300 guests of the school.

SIoux CITY PROGRAMS

Soprano Ends Course at Morningside College—Annual Choral Concert

SIoux CITY, IOWA, May 27.—As the final number of the Morningside College Lecture Course, Mrs. Elizabeth MacCollin, soprano, appeared recently, before a large audience at Grace M. E. Church. The audience showed its approval of the artist's work. Faith Woodford was an efficient accompanist.

Conducted by Paul MacCollin, the Boys' Glee Club, composed of twenty college students, gave its annual concert at Grace Church. Harold Holst, baritone, and James Van Peursem, pianist, were soloists. The program was one of the best given by college forces in some time. W. CURTIS SNOW.

John Powell in New Wilmington, Pa., Recital

NEW WILMINGTON, PA., May 27.—John Powell, pianist, was cordially received in recital in Westminster College Chapel on the evening of May 11. The program, except for Guion's "Turkey in the Straw" and "The Banjo Picker" by Mr. Powell, was made up of classics, including the "Waldstein" Sonata and Three Country Dances by Beethoven; three Chopin numbers, the Nocturne in B, Scherzo in C Sharp Minor and Polonaise in A Flat, and two compositions by Liszt, "Slumber Song" and the Thirteenth Rhapsody.

Vladimir Rosing, Russian tenor, closed his European engagements last month with two concerts in Paris. He is now preparing programs for his second season in America. A western tour has already been booked by his manager, Antonia Sawyer.



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Throngs Greet Soloists and Chorus in Music Festival at Keene, N. H.

By Mrs. Frank M. Frisselle

KEENE, N. H., May 27.—Sunny skies and warm breezes greeted the musicians and patrons of the annual music festival given from May 21 to 26 under the auspices of the Keene Chorus Club of 300 voices, assisted by an orchestra under the leadership of Nelson P. Coffin, festival conductor. Last evening marked the close of one of the most successful festivals of the club. Throughout the week the auditorium was taxed to capacity by a throng of music lovers from Keene and the neighboring towns and villages who gave every evidence of appreciation and enthusiasm.

The club, assisted by prominent soloists, presented Massenet's "Mary Magdalene" in the final program, previous to which a lecture had been given by C. H. C. Dudley explaining the work. Other numbers were the "Toreador Song" from "Carmen," sung by Jackson Kinsey; the duet "Every Flower," from "Butterfly," sung by Grace Kerns and Alma Beck, and the aria "Vesti la giubba," from "Pagliacci." The same artists took the solo parts in "Mary Magdalene." The afternoon of May 26 was given over to a song program by Doris Emerson, soprano, and Frank Cuthbert, bass-baritone, of St. Bartholomew's Church, New York, and a group of numbers by a string quartet. Mrs. H. H. A. Beach, composer, a native of Henniker, N. H., gave a piano recital consisting of works by MacDowell and Chopin, three of her own recent compositions and Liszt's "Rigoletto" Fantasia. The concerts were up to the usual high standard given by the club and its soloists. Roland Huxley scored as conductor of the festival orchestra.

The Opening Program

The festival opened Sunday afternoon, May 21, with an organ recital by local musicians at the Unitarian Church, and was open to the public. Those who took part were E. F. Holbrook, president of the Festival Association; C. H. C. Dudley, vice-president, and Clara B. Tillin-ghost, organists; Viva Faye Richardson and Lena Lockwood, pianists; Mrs. Edith Christie Miller, violinist, and William Nye, bass. Mrs. Hope Mason Guild was the accompanist. The numbers were well presented and the musicians were acclaimed by a large audience.

Monday and Tuesday evenings were devoted to rehearsals in City Hall, the performances being open to season ticket holders. On Wednesday evening the second concert was given following a rehearsal by the Chorus Club. More than 250 pupils of the Keene High School gave an enjoyable concert under the conductorship of Gwilym Miles. Gounod's "Gallia" was presented with the assistance of Jeanette Vreeland, soprano, and Richard Crooks, tenor. Mr. Crooks is soloist at the Fifth Avenue Presbyterian Church, New York. The boys and girls reflected great credit upon themselves and their conductor and their enunciation was especially commendable.

Other numbers on the program included "Orange and Black," Burleigh's "Standing in de Need of Prayer" and "Hard Trials," Warren's "Wake Miss Lindy," for girls' chorus, and "Didn't It Rain?" by the boys' chorus.

The cantata "The Swan and the Skylark," by Goring Thomas, was the outstanding feature of the Thursday evening concert. It was given by the Chorus Club and orchestra with Jeanette Vreeland, soprano; Frieda Klink, contralto; Richard Crooks, tenor, and Frank Cuthbert, bass-baritone, as soloists. The work was one of the crowning events musically of the week.

Soloists Successful

Paul Althouse, tenor, sang the aria, "O Paradiso," from "L'Africaine," giving the work an excellent interpretation and being enthusiastically recalled. Bizet's

"Agnus Dei," arranged by Saar, was charmingly given by Miss Vreeland and the ladies' chorus with violin obligato by Mr. Huxley. Verdi's aria "O, Don Fatale," was sung by Miss Klink, who sustained her reputation as a rare artist. Her voice is rich and her dramatic ability manifest. Mr. Althouse received further plaudits after his artistic performance of the aria "Che Gelida Manina," from "Bohème." The afternoon program was brought to a close with César Franck's "Psalm 150," sung by the club and the soloists under the leadership of Mr. Coffin. Mrs. Berdia C. Huntress was the able festival accompanist, and Mr. Holbrook, festival organist. Mr. Coffin, whose fame as a choral conductor extends to other cities, won the high praise of the audiences for his excellent work during the festival.

The concert arrangement of the "Star-Spangled Banner" by Geoffrey O'Hara was heard on the closing night. The singing of the anthem was spirited, resilient and was inspiring to the large audience and singers.

Miss Emerson's singing revealed her as a young artist of unusual promise. She is the possessor of a beautiful coloratura voice, well under control, and has an attractive personality.

Festival Maintains High Standard

The Keene Festival is one of the leading events in the musical life of New Hampshire and is constantly growing in prestige. Its subscribers are loyal and appreciative of the efforts of Mr. Coffin and the directors who aim high and always secure artists of the first rank. This year was no exception to the rule. The work of the Keene Chorus Club was superb and reflects credit upon the earnestness of its members in striving for their high ideals.

The officers include E. F. Holbrook, president; C. H. C. Dudley, vice-president; F. E. Howe, secretary; H. N. C. Gale Shedd, treasurer; Arthur J. Wheeler, librarian; Mrs. Berdia C. Huntress, accompanist, and Frank Huntress, Mrs. Adolph Pressler, Mrs. E. F. Holbrook, Julia H. Faulkner, Mary O'Neil, Harry Hale, Robert Whitney, W. E. Mason, Bertram Powers and Henry W. Brown, members of the Board of Directors. Nelson P. Coffin is conductor; Mrs. Berdia C. Huntress, festival accompanist, and Roland Huxley leader of the Festival Orchestra.

There are several hundred regular subscribers to the Keene Festivals who come annually from towns and cities in New Hampshire, Vermont, Massachusetts and New York. The directors are gratified at the success of the event.

SCHOOLS HOLD HIGH FESTIVAL IN LIMA

Children of All Grades Give Interesting Programs in Four Concerts

By H. Eugene Hall

LIMA, OHIO, May 27.—Lima's May Festival, given this year by the public schools, came to a close on May 19, with a program by pupils of Garfield, McKinley, Washington, Whittier, Lincoln, Emerson and Longfellow Schools.

The third program of the series of four was given at Central High School by pupils of South Junior High School and the Senior Chorus, and was notable for the fine singing and dancing of these children. May Dufficy, who is in charge of South High School music, conducted Tchaikovsky's "March of the Puppets," Abt's "Rest," Nevin's "Woodpecker," "America First," an orchestral transcription by Mackie-Beyer; Meyer-Helmund's "Good Night," Cross' "Silver Eyes," the Soldiers' Chorus from "Faust," and other numbers, and the senior chorus and orchestra were led by Mark Evans, supervisor of music, in "The Bridal Chorus" from "The Rose Maiden," Miss Dufficy and Walter Brunsman playing the piano accompaniments.

In this number the choir sang in admirable volume, and the Junior Chorus was also excellent in the Tchaikovsky and Meyer-Helmund numbers. The girls' sextets in the Nevin and Abt numbers, introduced Esther Ridenour, Bernardine Wade, Helen Spees, Helen Jones, Neva Zeitz, Lowes Muntis, Catherine and Marvel Cheney, Opal Beatty, May Niles and Maryann Smith. "Silver Eyes," by Cross, sung by 150 of the junior girls, was given in refreshing style, and with admirable tone quality. The untiring zeal of Miss Dufficy and her assistants, Mr. Brunsman and Helen Baker, in this new field, has greatly benefited the music credit work of the schools.

Among the features of the fourth program were "Cradle Hymns" and "Awakening," sung by girls of the fifth and sixth grades; "Old Glory" and "Clang of the Forge," sung by boys of the fifth and sixth grades; "Spring in the Air" and "Sunshine," by choruses from these grades; nursery and folk-songs by the younger children, and numbers by the orchestras of Lincoln and

Whittier Schools. The children showed that they have profited materially from the instruction of Mark Evans and his assistants, Violet Lewis, Lucille Burkhardt, Margaret Bevan and Helen Bowers. Some very fine singing was heard in the medium grades, the children responding to the baton of their young teachers in a manner which would have done credit to many mature choirs. Irene Buckley gave valuable assistance. An interesting pantomime, "My Old Kentucky Home," closed the program.

Miss Dufficy will leave at the expiration of the school term for New York to spend eight weeks at Columbia University in post-graduate work.

Members of the Etude Club spent a delightful outing on May 16 at the Fort Amanda home of Mrs. Clarence Lathrop, one of the members, who was hostess for the day. Meeting at the residence of Helene Spannagel Ridenour, the party traveled in automobiles to the scene of the outing, where the day was spent in charming surroundings by the guests, who included: Mrs. C. A. Black, Mrs. J. E. Dexter, Mrs. A. Dimond, Mrs. G. C. Dunifon, Mrs. J. E. Evans, Mrs. Harold Fisher, Mrs. Fred Gooding, Mrs. J. Allan Grubb, Irene Harruff Klinger, Mrs. Harry Macdonald, Mrs. J. M. Patterson, Josephine Peirce, Mrs. Ridenour, Katherine Gramm Shriver, Mrs. Paul Timmerman, Millie Sonntag Urfer, Mrs. R. O. Woods, Josephine Sherwood Mehaffey, Mrs. Warren Snyder, Kathryn Wyre Carnes, Nell Kriete, Mary Alice Potter and Mary Katherine Roby.

Dorothy Stolzenbach, who is only eighteen, recently assumed the post of organist and choirmaster at St. Paul's Church, succeeding Mrs. Harry Macdonald. The new organist, who received her musical training at the University of Pennsylvania, brought forward on May 21 a youthful singer, Gwendolyn Iona Price, prize-winner at the recent Interscholastic High School Eisteddfod at Findlay. Miss Price sang John Pringle Scott's "A Voice in the Wilderness." Luther Spayde of Bethany Lutheran Church is another youthful choirmaster, as he also is only eighteen.

Chairman of Portland Music Commission Resigns

PORTLAND, ME., May 28.—Henry F. Merrill, who has been chairman of the local Music Commission since the municipal organ music plan was inaugurated, has resigned. The success of the plan, now far beyond the pioneer stage, was largely due to the energy and business ability of Mr. Merrill. A. B.

Walter Damrosch, conductor of the New York Symphony Orchestra, left Paris last week for Rome to visit the American Academy.

George Engles announces for next season a limited number of concerts in which Paul Kochanski, violinist, Alexander Siloti, pianist, and George Barrère, flautist, will appear as a trio.

IOWANS HOLD BIG ANNUAL FESTIVAL IN MT. VERNON

Stock Leads Chicago Forces—Marie Sundelius, Arthur Middleton and Jacques Gordon Heard

MT. VERNON, IOWA, May 27.—The twenty-fourth annual Cornell music festival was held May 11 to 13, with five concerts given in the three days' program. Perfect weather conditions brought out a record attendance. The feature was the appearance of the Chicago Symphony under the leadership of Frederick Stock. This organization has made annual visits to the local festival during the past twenty years and is credited with a large share in the continuing popularity of the enterprise. In commemoration of the orchestra's services, Mr. Stock and Frederick J. Wessels, manager, were presented with platinum and diamond stud sets by the faculty, student body and alumni of Cornell College.

Marie Sundelius, soprano, made her first appearance here on the opening night. Her fresh and colorful voice was at its best and showed to rare advantage in a program that included arias from "Bohème" and "Lorelei," a group of Grieg and numbers by Handel, Liszt, Debussy and American composers. Robert Yale Smith played satisfactory accompaniments.

Arthur Middleton, baritone, was soloist on the second evening, displaying his resonant voice and fine artistry in songs by Beethoven, Handel, and a Kipling group with music by Bell, Damrosch and Kernochan. Mr. Stock's forces played in admirable style a Dohnanyi Suite, a Symphonic Waltz by the conductor, and excerpts from "Meistersinger."

In the second orchestra concert, Jacques Gordon, concertmaster, was heard as soloist, playing the Bruch G Minor Concerto, impressing with his fine tone and solid musicianship.

The final program brought forth the Cornell Oratorio Society in a satisfying performance of the Bruch Cantata, "The Cross of Fire." Assisting were Marie Sundelius, Arthur Middleton, and the Chicago Symphony. Both soloists added to their laurels and Miss Sundelius in the "Ave Maria" and Mr. Middleton in the "Clan Alpine" number, aroused the audience to hearty applause. The choruses were delivered with finish and accuracy. After a happy speech paying compliment to all concerned in the local management of the festival, Mr. Stock closed the festival with numbers by Tchaikovsky and Moussorgsky, and "Finlandia" by Sibelius.

BRAHMS CLUB CONCERT

Victor Lubalin and Jules Schwarz-Gedon
Soloists with Chorus

Leo Braun conducted the Brahms Club in an interesting program at the Hotel Astor, New York, on May 26, when Victor Lubalin, cellist, and Jules Schwarz-Gedon, baritone, were assisting artists. The chorus, admirably trained by Mr. Braun, gave an exceedingly musical and intelligent interpretation of numbers by Handel, St. Donaudy, Brahms and Richard Strauss. Mr. Lubalin was heard in a large-toned and sympathetic performance of two concert pieces by Friml and Lee, and was admirably supported at the piano by Michael Lubalin. Mr. Schwarz-Gedon delighted his hearers by the fine timbre of his full-throated baritone, and the sympathy, keen understanding, and innate musicianship which marked his performance. The singer was formerly of the Vienna Royal Opera. His accompaniments at this concert were played by Mr. Braun. Ernst Stein was accompanist for the club. H. H.

Matzenauer to Fulfill Summer Engagements

Margaret Matzenauer, contralto, has been re-engaged for an appearance in Chicago on Aug. 2, and will sing at the Asheville Festival on Aug. 12. The contralto will spend the summer at her place in West End, N. J.

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From Ocean to Ocean



WHEELING, W. VA.—Anna Hilton Otto has resigned her position as conductor of Thomson Church Choir.

POTSDAM, N. Y.—Frank Merrill Cram played a program by French composers at an organ recital at the Normal Auditorium recently.

CANTON, OHIO.—Recitals were given by the pupils of Joy McKinney, Margaret Raz, Dorothy Duffy, and Mrs. R. B. Manfull recently.

NEW LONDON, CONN.—George T. Brown, organist at the First Church of Christ, has received \$5,000 under the will of his father, the late Edward T. Brown.

SHELTON, CONN.—F. Reed Capouillez gave a song recital, assisted by Nan Fanner, pianist, at the Methodist Episcopal Church for the benefit of the church organ fund.

MILFORD, CONN.—Florence E. Haskin, for the past four years organist at the First Congregational Church, has been appointed to a similar post at the First Presbyterian Church, Bridgeport.

PORTLAND, CONN.—Lester Wheeler, organist and choirmaster at Trinity Church for the past seven years, has resigned, as he has taken a position in the Derby Methodist Episcopal Church.

UPPER MONTCLAIR, N. J.—Pupils of Florence Irwin Tracy were heard in three programs of piano solos, duets, and songs. Contests in scales and chords and in transposing followed the last two recitals.

SCHENECTADY, N. Y.—W. Leo McCarthy presented the following pupils in a recital at his studio: Rose Dubinett, Renée Feuerlicht, Marguerite Adams, Marie Rediker, Antoinette Clairmont, Gertrude Dugan, Edwin Smith, George Boyle and Harry Sweet.

STAMFORD, CONN.—Helen Swenson, a pupil of William Anderson, organist of St. John's Episcopal Church, gave a piano recital in the Parish House, playing numbers by Chopin, Bach, Schumann, Liszt, Grieg, and other composers. Miss Swenson was assisted by George Leach, baritone. Both soloists were warmly greeted.

MONSON, MASS.—A program given by the Fortnightly Club, piano solos were played by Carolyn L. Ball and Jane Beckwith, Jessie Soule appeared with Miss Ball in a piano duet, vocal solos were given by Blanche Moulton of Springfield, dances were given by Virginia Roberts, and several numbers were played by the Monson Orchestra.

TERRE HAUTE, IND.—The Composers' Study Club, made up of the older students in the piano class of Eleanor Blanche Rippetoe, devoted its May meeting to music by Wagner. An interesting program was given by the following students: Lela Armpriester, Dorothy Green, Lois Joslin, Gertrude Strong, Olive Andrews, Lois Beasley and Edris Ardath Steventon.

HIBBING, MINN.—"H. M. S. Pinafore" was sung by the Hibbing Junior College Glee Clubs at the Lincoln High School, under the leadership of E. P. T. Larson, music instructor in the Junior College and the High School. The soloists included: Mabel Anderson, Alice Hodgins, Merton Olin, Helmer Frankson, Elmer Portugue, Oscar Ohman, Alex. Johnson and Clement Martin.

KEENE, N. H.—Pupils of the Union District Schools appeared before a capacity audience in "The Stolen Queen," a one-act operetta composed by Grant Schefer to the libretto of Douglass Whitehead. The children sang well under the leadership of Florence Linnell, supervisor of music in the public schools. Irene Cornelius was stage director, and Nina Phillips was at the piano.

TOLEDO, OHIO.—Evelyn Wood, daughter of Mr. and Mrs. O. W. Wood of this city, made her debut as a pianist in a recital at the Art Museum, and surprised her audience by her precocity. She is only five years old, but she played a long and exacting program, which included the Mozart Sonata in C. Her technique was unusually clean and sure, and her tone round and full. The child is a pupil of Mrs. Otto Sand.

RED BANK, N. J.—More than a hundred women supporters of the Ann May Hospital at Spring Lake attended a musical benefit at the home of Mrs. H. C. Perrine, when the program, arranged by Mrs. Matthew W. Grieg, included songs by Malvina Passmore, soprano, and A. Gervasi, tenor, and piano solos by Lewis Lane, pupil of Adalbert Ostendorff. Mrs. Arthur B. White accompanied the singers.

ZANESVILLE, OHIO.—In a recent memory music contest, St. Nicholas' Parochial School took the prize for the greatest number of perfect scores of any school in the city. Thirty teachers and other musicians formed the records committee, and there was also an honors committee, comprising individual donors and civic organizations; and eighteen prizes were awarded, ranging from a Victrola to ten \$1 bills. The sponsors were the officers of the Junior Harmony Circle.

MEXICO, MO.—Conducted by George May, the Mexico Choral Club sang "The Messiah" at Hardin College and aroused great applause. The following were the soloists: Zella Keaster, soprano; Mrs. F. N. Henderson, contralto; Edward V. Williams and W. B. Sappington, tenors; Clay Ballew, baritone, and Dr. R. W. Van Wyngarden, bass. Helen Shotwell played the piano score. At this concert the Children's Festival Chorus, conducted by Maud Wallace, sang Fauré's "Palms."

DENTON, TEX.—Various pupils of the College of Industrial Arts have been heard in recent recitals at the College. These are: Mrs. J. Earl Selz and Ray Kaminsky, pupils of Harry Everist Shultz, director of the vocal department; Rube Rattan, pianist, pupil of Miss Leake; Mrs. Earle Jackson, soprano, pupil of Stella Owsley; Ray Carpenter, pianist, pupil of Helen Munson, and Ruth Ubben, singer, pupil of Vernelle Allison. All these students showed the benefits of careful training.

Organizations Elect Officers

MIAMI, FLA.—Grace Porterfield Polk has been re-elected president of the Miami Music Club.

BRANFORD, CONN.—The following officers have been re-elected for the Musical Art Society: Mrs. J. J. Collins, president; Helena C. Odenkirchen, vice-president; Mrs. Clarence Bradley, secretary and treasurer; Mrs. H. G. Baldwin, director, and Mae Devlin, accompanist.

PORTLAND, ORE.—The Oregon Chapter of the American Guild of Organists has elected the following officers: Mrs. J. Harvey Johnson, dean; Paul Theodore Stucke, sub-dean; Mrs. Winifred Worrell, secretary; Mrs. Mily Canfield, treasurer, and L. J. Werschkul and Daniel Wilson, auditors.

NEWPORT NEWS, VA.—The Women's Club has re-elected V. A. Dutrow president and G. Franklin Lenz, business manager. The treasurer's report at a recent meeting showed a substantial balance on which to begin next season's work, despite the fact that this has been the Club's most difficult season financially.

TUCSON, ARIZ.—The Saturday Morning Musical Club has re-elected Mrs. S. Heineman as president. The other officers are: Julia Rebeil, vice-president;

FORT COLLINS, COL.—Virginia Cottrell, Ruth Graves and Faith Reiser, juniors in the Conservatory of Colorado Agricultural College here, gave a piano recital at the College, and were assisted by George James, tenor, and Katherine Smith, violinist. The piano students are pupils of Mrs. Emslie, wife of Alexander Emslie, director of the Conservatory, and each next year will give a piano recital individually as part of her requirement for a degree of Bachelor of Music in the Conservatory.

CINCINNATI, OHIO.—Giacinto Gorno, one of the vocal teachers at the College of Music, brought forward the following pupils at the Odeon in a recital of excerpts from opera: Roberta Cole, Amanda Pulliam, Benjamin Groban, Mary V. Kelly, Eula Corner, George Segers, Olive Plunket, and Gordon Battelle. Pupils of Bush Foley gave a recital at the Odeon, when those who took part were: Jean Julian, Fred Hoese, Louise Wilby, Isabel Janer, William Carroll, Mrs. M. Van Horn, and Mrs. Rose Pitton-Kabbes.

AMARILLO, TEX.—"The Maid and the Middy" was chosen for the annual operetta performance by the Boys' and Girls' Glee Clubs of the High School, and under the baton of Mrs. Dana Thomas Harmon, was warmly applauded. A feature of the performance was the "Dance of the Flowers," when a bevy of tiny maids in dainty frocks, representing flowers of various kinds, tripped from behind the scenes and gave a beautiful little dance, with a solo dancer representing a yellow butterfly. The High School Orchestra added materially to the success of the performance.

WATERLOO, IOWA.—Musical services were held at the First M. E. Church to dedicate the enlarged and rebuilt choir loft, which will now accommodate forty singers. The soloists were Marian H. Morgans, George Yennery, Pauline Garmon, Mrs. R. M. Crouse, and Mrs. F. T. Gillpatrick. Albert Scholin conducted and Max Noah played the accompaniments. Albert Overton, soloist at the First Presbyterian Church a number of years ago, has been engaged as soloist at the First M. E. Church, where he sang at a recent service one of his own compositions, "All Hail to Him That Reigneth."

MERIDEN, CONN.—In the concert given at the Auditorium by the musical clubs of Bowdoin College, several choruses were sung; James E. Mitchell, baritone, was heard in vocal solos, and also played the violin part in a Trio by Bohn, with F. K. Turgon, flute, and G. B. McMennamin, 'cello; Mr. Black joined these instrumentalists in a quartet, and a vocal quartet, comprising Mr. Battison, Mr. Mitchell, Mr. Phillips, and Mr. Kimball, also contributed to the program. Several of the College songs were sung. P. M. Hood was accompanist. The concert was under the auspices of the Meriden Girls' Club.

PARKERSBURG, W. VA.—Mrs. Joseph G. Cochran has resigned her office as president of the West Virginia Federation of Music Clubs, owing to ill-health. She has done a great deal for the advancement of music in the state during the two years she has filled this position, and her retirement is regretted. The following piano pupils of Agnes Davis appeared in a recent recital: Frances Bailey, Eleanor Kemper, Dolores Wiseman, Margaret and Frances McGuinness, Essie Goldenberg, Marie Tucker, Betty Richardson, Laura Stilwell, John Masters, Margaret Glancy, Ruth Flaherty, Ronald McNamara and Lloyd Williams.

CINCINNATI, OHIO.—Teachers who have brought forward pupils in recital, or are about to do so, are: Mary Venable, piano; Hans Schroder, Lino Mattioli and Giacinto Gorno, voice; the Gorno Brothers and Frederick J. Hoffmann, piano; and Emil Heermann and William Knox, violin, all of the College of Music; Mme. Melville-Liszewska, Jean Verd, Marcian Thalberg and Louis Saverne, piano; Haig Gudenian and A. De Ribautpierre, violin, and Daniel Beddoe, John Hoffman and Thomas Kelly, voice, all of the Conservatory of Music, and an army of private teachers. Among notable pupils are: Ruth Morris of the College and Giovannina Maturo of the Conservatory. Both played ambitious programs in good style.

NEWARK, N. J.—The annual recital of the Schumann Music Study Club, given almost entirely by members of the club, contained a trio for violin, viola and piano, several piano solos, and two pieces for four hands. Le Roy Weil, baritone, assisted, and the members of the club who took part in the program were: Mrs. Raymonde A. Albray, Mrs. Walter W. Ames, Mrs. Robert Baldwin, Mrs. Benjamin F. Behringer, Mrs. John Berger, Mrs. Franklin Brannin, Mrs. Charles E. Daniels, Mrs. Frank P. Ford, Juliette Girardot, Edith James, Mrs. I. Harry Ogden, Clara Pudney, Elsie Reed, Mrs. John G. Scattergood, Mrs. Charles Schwitzgabel, Mrs. Frederick Shotwell, Mrs. Fred B. Simons, Hazel Tolson, Mrs. Everett Van Voorhis, and Ruth Washburn.

RICHMOND, IND.—Laura Gaston, former head of the music department at Earlham College, brought forward a number of pupils in recital at the High School. Assisting artists were Mrs. T. O. Cantwell, soprano; Mary Jones, violinist, retiring concertmaster of the Richmond High School Orchestra. Others were: Mrs. Robert Huen, pianist, who played MacDowell's Concerto in A Minor, with Miss Gaston at the second piano; Marjorie Back, organist at the Trinity Lutheran Church, who interpreted a piano number by MacDowell; Mildred Nusbaum, who was the soloist in a Grieg Concerto, and Mrs. Earl Hart, who was heard in a Moszkowski Concerto. This was Mrs. Huen's first appearance since her return from Japan.

ZANESVILLE, OHIO.—In the closing program of the Thursday Matinée Music Club, Mrs. Howard Bukes and Cora Jean Geis sang; Brenda Miller Holden, Harriet Rusk, and Ruth Woods, pianists, and Morris Covert, violinist, also appeared, and a piano transcription of Grieg's "Peer Gynt" music was played by Nellie Galligher, Ruth Cover, Grace Fogle, and Raymond Chapplelear. Mrs. Bryan Le Rue and J. R. Alexander, president of the Chamber of Commerce, spoke in praise of the work this club is doing in Zanesville. The Women's Glee Club of Muskingum College gave an interesting recital at the Baptist Church, E. H. Weiss conducting. Mrs. Charles Chapplelear brought forward thirty-five students in a piano recital at her home. Of this number, twenty-eight appeared in ensemble numbers.

ALBANY, N. Y.—The annual concert of St. Paul's Episcopal Church Choir for the benefit of the choir boys' vacation fund, at the Parish House, included several choruses, conducted by T. Frederick H. Candlyn, choirmaster and organist. Solo numbers were sung by Edna Shafer, contralto, and John Dick, baritone. Edward Hinkleman, violinist, assisted in the program. A musicale was given in observance of the new Albany Women's Club House. Those appearing on the program were Harriett B. Hutchins and Marietta White, sopranos; Mrs. Duncan Van Rensselaer Johnston, pianist, and the Ampecco Madrigal Ladies' Quartet of Troy, comprising Mrs. W. T. Lawrence, Mrs. Walter Totty, Edna Herrick Peck, and Jean Lyman Cooper. Norma Vannier Catricala and Lydia F. Stevens were the accompanists.

FEATURE CLUBS IN CINCINNATI WEEK

Heinroth Ends Organ Series—Pupils Appear in Long List of Recitals

By Philip Werthner

CINCINNATI, May 27.—The Matinée Musical Club, meeting at the home of Mrs. Samuel Assur on May 17, listened to a fine program given by Louise H. Snodgrass and Louise P. Brannin, who played a sonata for piano and violin by Huber; Carrie Schaefer and Rose P. Kabbes, who each sang a group of songs; Mrs. Max R. Miller, who played violin solos, and Catharine Widmann, pianist, who was heard in numbers by Chopin and Rachmaninoff.

The Woman's Musical Club, of which Mrs. Philip Werthner is president, gave an open concert, to which 400 Cincinnatians had been invited, at the Woman's Club Auditorium on May 22. The concert was delightful. Numbers for two pianos were played by Irene Gardner and Gertrude Dalton Thorpe, and a chorus of members sang delightfully under the leadership of Mrs. Adolf Hahn. Three movements of Dvorak's Quintet in A were played by three members—Martha Frank, piano; Jessie Straus Meyer, first violin, and Mrs. R. E. Wells, second violin—with the assistance of Walter Ferner, viola, and Walter Heermann, cello of the Cincinnati Symphony. These artists played with admirable unity. The concert closed with two Elgar songs by the chorus with an accompaniment for two violins, played by Louise P. Brannin and Mrs. Millard F. Shelt, and piano, played by Irene Carter-Ganzel.

Charles Heinroth of Pittsburgh gave the last of his series of organ recitals under the auspices of the College of Music on May 23 at the East High School. He closed with a fine performance of the "Ride of the Valkyries."

An excellent concert was given by the pupils' orchestra of the Conservatory on May 20. The orchestra was reinforced by members of the Symphony, and played under the baton of Modest Alloo almost like veterans in a fine, vigorous production of the "Coriolanus"

Overture of Beethoven, the "Unfinished" Symphony of Schubert, and the "Finlandia" Tone-Poem of Sibelius, besides playing for the three talented soloists, Genive Hugel interpreted Saint-Saëns' 'Cello Concerto with admirable poise and assurance. Marion Ruth Lindsay sang two arias with a fine, high soprano which was at all times true. Faye Ferguson played the Saint-Saëns G Minor Concerto like a tried professional. She showed remarkable speed, and her attacks were well pronounced and certain.

Lula Mastin, a student with Daniel Bedoe, gave a recital at the Conservatory on May 24. She sang songs of Bach, Brahms, Strauss and Franz and some modern dramatic numbers in true classic style. Lydia Cleary, who is studying with John Hoffmann, gave a song recital which embraced composers from Handel to the present day. She was assisted by Herbert Dieckman, flautist, and accompanied by Mrs. T. W. Williams.

The Conservatory is sending a group of its students abroad. Several will enter the music school at Fontainebleau, where they will meet several other Cincinnatians who preceded them last year.

Albino Gorno, dean of the piano department of the College of Music, presented some of his pupils on May 25. These are J. Philip Gartner, Ada Henderson, Margaret Pritchard, Louise Renick, Frances Bejach, Mrs. Finney and Audrey Roeg, and they were assisted by W. Stoess, violinist, and Arthur Knecht, cellist. Charles J. Young, who is the accompanist for the Orpheus Club, gave a recital with his pupils in Memorial Hall. He was assisted by John Giese, tenor. Lino Mattioli, vocal teacher of the College of Music, gave an interesting recital with his pupils in the Odeon. One of his students, Edna Weiler-Pauls, gave a post-graduate recital at which Mr. Mattioli appeared not only as accompanist but as a composer.

Lilian Rixford-Arkell, head of the organ department of the College of Music, brought forward a number of her pupils on May 20, and Louise Dotti of the voice department of the College also gave a recital with her pupils, assisted by pupils of Albino Gorno, Mrs. Rixford-Arkell and William Knox, on May 22.

B. Groban, who won a first prize in the vocal contest of the Ohio Music Teachers' Association in Granville, is a Daytonian and a pupil of Giacinto Gorno. The first prize for women's voices went to Beulah Short of Toledo.

Handel and Haydn Society Holds Annual Meeting

BOSTON, May 27.—The Handel and Haydn Society held its annual meeting on May 22. In his presidential address Courtenay Guild said that the permanent fund was now at its highest point and amounted to about \$65,000. The building fund totaled \$40,000 and there is a contingent fund for a building site of \$3,405. The following officers were elected: Courtenay Guild, president; H. G. Tucker, vice-president; Harold K. Merrow, secretary; George M. Brooks, treasurer; George E. Banks, librarian; Albert E. Keleher, George F. Hatch, John S. Russell, Dr. George B. Magrath, Robert Entwistle, Thompson Stone, Duane White and John C. Brodhead, directors.

W. J. P.

Anthem Greets Jacchia When He Becomes Full Citizen

BOSTON, May 27.—Agide Jacchia, conductor of the Symphony "Pops," entered into full American citizenship on Monday and was accorded an ovation on his appearance in Symphony Hall that night. The full orchestra greeted him with the "Star-Spangled Banner" and the large audience entered into the spirit of the occasion.

Mr. Jacchia has been a permanent resident of this country since 1914, and previous to that date he had visited America several times as conductor of various opera companies. He conducted Italian opera in New York at the Academy of Music in 1909, at the Century Theater in 1914, and joined the Boston National Opera Company for the season of 1915-1916. He is the founder and director of the Boston Conservatory and conductor of the Cecelia Society.

He was born in 1875 in Pesaro, Italy, and studied under Mascagni, with whom he toured America about twenty years ago. With his wife, whose stage name is Esther Ferrabini, and his daughter, he has made his home in Boston.

Hear Regimental Band

BOSTON, May 27.—Complimentary to the faculty and students of the New England Conservatory, a concert was given in Jordan Hall on May 24, through the courtesy of Col. Knight, by the Band of the Fifth Infantry, U. S. A., recently returned from service as Headquarters Band of the American Army of Occupation in Coblenz, Germany. Warrant Officer George Kazamek conducted.

W. J. P.

Cincinnati Hears Tracy Pupils in Program of Opera Scenes

CINCINNATI, OHIO, May 27.—An interesting program, arranged and produced by Minnie Tracy and her pupils, was given under the auspices of the Cincinnati Women's Club for the benefit of the community chest on the evening of May 18. The program, which included scenes from four operas, in addition to a number of songs, was one of the most enjoyable of its kind Cincinnati has heard, and gave wide scope for the talent of the young artists. Marguerite Hukill and Mary Margaret Fisher enacted the rôles of the Countess and Cherubino in a scene from Mozart's "Marriage of Figaro," and scenes from Massenet's "Hérodiade." Gluck's "Orphée et Eurydice," and Halévy's "La Juive" were presented by Arnold Schroeder, Esther Frank, Ida Blackschlager, Rose Baker, Hazel Levy, Oscar Colker, Edna Marie Engelhart and Mrs. Frank Peters. Mr. Colker, who disclosed a voice of promise, will go to France in the fall to pursue his studies with De Reszke. Other numbers on the program were sung by Marie Jordan, Louise Stiebel, Bernice Rosenthal, Helen Machle Jones, Fannie Pritz, Rose Boden and Mrs. Alfred Springer. The accompaniments were played by Virginia Gilbert.

BOSTON.—A concert for the benefit of the Florence Crittenton Home was given at the Copley-Plaza Hotel recently. The following artists appeared: Dai Buell, pianist; Alice Houston Stevens, soprano; Mabel Norton Foote, contralto, and Margaret Barter, dramatic reader with Mary Shaw Swain, accompanist.

"Pops" Continue in Boston as Music Lovers Seek Summer Entertainment

Grace Phillips Fleming Gives Piano Recital—Apollo Club Holds Annual Meeting—Clara Shear Featured in Concert Program

BOSTON, May 29.—The fourth week of the Boston Symphony "Pops" finds popular interest unabated in this peculiarly Boston institution. Agide Jacchia's programs of the light and pleasing classics interspersed occasionally with a popular selection, the prevailing atmosphere of informality and relaxation, and the serving of cooling refreshments make attendance at the "Pops" a comfortable way of spending the warm evenings. There were special nights during the week. Tuesday, May 23, was given over to Simmons College, and Thursday to the Boston Conservatory. At the other concerts several soloists from the orchestra were featured. Louis Speyer was heard in the English horn solo from Schumann's "Manfred," Alfred Holy in a harp solo of his own composition, and Georges Mager in a trumpet solo transcription of "Eili, Eili," arranged for orchestra by Mr. Jacchia.

Grace Phillips Fleming Plays

The waning concert season brought a piano recital by Mrs. Grace Phillips Fleming, at Steinert Hall, on Wednesday evening, May 24. Her program consisted of works by Beethoven, Sibelius, Rachmaninoff, Chopin, Glinka-Balakireff, Debussy, and Schütz-Evler's transcription of the "Blue Danube Waltz." Though coming late in the season, at a time when pupils' recitals are in vogue, Mrs. Fleming's program was happily interesting, for it disclosed a pianist of signal merit. She is essentially a dramatic pianist, stressing the rich sonorities of her music, without disregarding the tonal beauties of her instrument. She showed possession of a flair for bravura playing, for technical brilliance, and for sweeping climaxes. In a "Romance," by Sibelius, and in Glinka-Balakireff's "The Lark," Mrs. Fleming displayed the more reflective and poetic aspects of her playing. In-

terpretative zeal of uncommon ardor marked her presentation of the more dramatic of the compositions of her program.

Prepare for Gallo Season

Fortune Gallo's San Carlo Grand Opera Company has just announced a two weeks' season of grand opera, commencing Monday, Oct. 30, at the Boston Opera House. Marguerite Easter is Mr. Gallo's Boston representative. The Committee of Patrons includes Channing H. Cox, Alvan T. Fuller, James M. Curley, George P. Baker, Philip Saltonsall, Isidore Braggiotti, George W. Chadwick, Mrs. Maurice J. Curran, Mrs. George R. Fearing, Mrs. Allan Forbes, Mrs. Edith Noyes Greene, Henry S. Grew, Courtenay Guild, Edward Burlingame Hill, Robert Jordan, Frank Leveroni, Mrs. Hall McAllister, Mrs. Samuel J. Mixer, Joseph H. O'Neil, Miss Helen Ranney, Walter R. Spalding, Alexander Steinert, Robert Winsor, Jr., Agide Jacchia, and Ernest B. Dane.

Apollo Club Elects Officers

The following officers were elected at the annual meeting of the Apollo Club: Courtenay Guild, president; George B. Rice, vice-president; Horace J. Phipps, clerk; Thomas H. Hall, treasurer; Hubert A. Dennison, librarian; additional member of board of directors, from committee on music, John K. Berry; additional member of board of directors, from committee on voices, Sullivan A. Sargent; committee on music for three years, Fred V. Garey; second tenor, committee on voices, two years, E. Lindsey Cummings; first bass, committee on voices, two years, Dr. William M. Parks, Jr.; conductor, Emil Mollenhauer.

Clara Shear Heard

Clara Shear, coloratura soprano, assisted by Cyrus Ullian, pianist, and Louis Wolk, violinist, gave a concert at the Maplewood Methodist Episcopal Church, on Tuesday evening, May 23. Miss Shear, formerly with the Boston Society of Singers, sang an aria from "Traviata" and two groups of songs. Mr. Wolk and Mr. Ullian played two groups of solos each, and both played the Beethoven Sonata No. 5 for violin and piano.

HENRY LEVINE.

In Boston Studios

Boston, May 27.

The pupils of Persis Cox gave a successful piano recital on Saturday last at the home of Miss Cox in Brookline. A large, appreciative audience heard a program ranging from Beethoven to Hopkirk. The following were heard: Clarita Mestres, Katharine Reynolds, Marta Barggiotti, Laura Shuman, Elizabeth Ballogly, Margaret Monks, Margaret Bazeley, Orelve Melville, Martha Bigelow, Gloria Braggiotti, Mary Kimball, Ruth Bracken, Marcia Knight, Constance Curtis and Margaret Feldman.

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Anita Sanford, dramatic soprano, who has been coaching with Theodore Schroeder for the past three years, has been engaged as leading soprano for the Augusta, Ga., Music Festival on June 9. She will sing the "Depuis le Jour" aria from "Louise" together with a miscellaneous group of modern songs. Miss Sanford is a southerner.

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A piano recital by the pupils of Lila Metcalf Holmes was given on Saturday afternoon last in her studio before a large and cordial audience. Miss Holmes was assisted by Katharine and Marion Dalton. Among the pupils heard were Constance Harper, Joy Purdon, Anne Fuller, Edith Parker, Dorothy Lawrence, Florence Hearty, Louise Russell, Elizabeth Sherman, Harry Howe, Ellen Cushing, James L. Little, Jr., Phoebe Russell, Hope Borden, Guiseppe De Lellis and Virginia Farnum.

W. J. P.

Mary Clark Sings in Natick, Mass.

BOSTON, May 27.—Mary Clark, soprano, was heard in Natick, Mass., on May 17, under the auspices of the Natick Chapter of the D. A. R. She sang

"Depuis le Jour" from "Louise," and a group of French, Russian and American songs. Miss Clark was in admirable voice and her numbers were cordially received.

W. J. P.

Josephine Knight's Pupils in Annual Concert

BOSTON, May 27.—Pupils of Josephine Knight, teacher of voice, were heard in their annual concert in Steinert Hall recently. A capacity audience greeted Miss Knight and her class of singers. The program was well balanced and presented a good share of songs by American composers. Miss Knight showed her artistic versatility by playing admirable accompaniments for the singers. Margaret Harris sang "Bluebells, Drowsily Ringing" by Branscombe; Maud Wilson, "Beloved, it is Morn" by Aylward; Mrs. Hazel Hewson, "The Heart O'Ye," by Dichmont; Mrs. Esther Morse, "The Blind Girl's Song" from "Giocconda"; Mrs. Helen Peters, "Barcarola" by Cardillo and "At Nightfall" by Loud; Helen Hill, "Sopphic Ode" by Brahms and "All Through the Night"; Marian Allen, "When the Dew Is Falling" by Schneider and "Consecration" by Manney; Mrs. Maude Linscott, "Noon and Night" by Hawley and "Sylvia" by Speaks; Freda Rathburn, "Il Bacio" by Ardit; Ruth Caulfield, "In Your Little Garden" by Manney and "O Moonlight Deep and Tender" by Clarke; Mabel Benjamin, "The Star" by Rogers and "Love Is the Wind" by MacFadyen; Florence Howe, Three Children's Songs "Miss Marian" by Bartlett; "Tally-ho" by Leoni and "I Dunno" by Wells; Mary MacMahon, "The Last Hour" by Kramer and Parker's "The Lark Now Leaves His Watery Nest"; Mrs. Vesta Wikthyden, "Pace, Pace" from "Forza del Destino"; Hazel Tuthill, "Ah, My Heart Is Weary" by Goring-Thomas; Doris Emerson, David's "Charmant Oiseau," with flute obbligato by Arthur Brooke of the Boston Symphony. Especially notable was the enunciation of each singer. Altogether the work of the young artists was admirable.

W. J. P.

People And Events in New York's Week

BUCK PUPILS IN CONCERT

Young Singers Present Program at MacDowell Gallery

Students of Dudley Buck were heard in a song program at the MacDowell Gallery on the evening of May 16. Michael Sherry, tenor, sang two numbers by Lohr, followed by Theodora Bushnell, contralto, in "April Weather" by Rogers and "Morgen" by Strauss; Walter Vogel, baritone, sang "Zueignung" and "Heimliche Aufforderung" by Strauss; Gladys Durham, soprano, numbers by Fletcher and Chaminade, and William Guggolz, bass, "Hear Me! Ye Winds and Waves" by Handel and "Myself When Young" by Lehmann. Katherine Galloway, soprano, was heard in songs by Rummel, Herbert and Cadman; Frank Forbes, baritone, in Tchaikovsky's "Pilgrim's Song" and an Old English number; Mrs. Ella Good, contralto, in "My Star" by Beach and a Tchaikovsky aria from "Jeanne d'Arc," and Elbridge Sanchez, tenor, in songs by Burleigh and Lehmann.

"Robin, Robin sing me a Song," by Spross and a Bleichmann number were sung by Mrs. Beckie Ziegenfuss, soprano; songs by Clay Smith and Sullivan by Thomas Conkey, baritone; a Saint-Saëns' aria from "Samson and Delilah" and "June" by Beach were given by Deborah Bogart, contralto; Bartlett's "Dream" and del Riego's "Thank God for a Garden" by Frank Munn, tenor; Grieg's "With a Violet" and Buck's "The Silent World is Sleeping" by Mrs. Clara Hoiland, soprano, and "Honor and Arms" from Handel's "Samson" by Leslie Arnold. The accompaniments were played by Elsie T. Cowen.

Season's Last Musicales-Tea at Saenger Studio

The third and last of the season's musicales-teas at the Oscar Saenger Studios was given on Wednesday afternoon, May 17. The program, presented with artistry, included songs and arias and a one-act operetta, "The Marriage of Jeannette." Mae Davis, soprano, was heard in an aria from "L'Enfant Prodigieux," by Debussy, Serenade by Carpenter and Reverie by Arensky. Katherine Brown, soprano, disclosed a voice of fine quality in an aria from Massenet's "Manon" and "A Holiday" by Curran. Louis Dornay, tenor, was especially satisfying in an aria from "Pagliacci," "Paysage," by Reynaldo Hahn, and "Zueignung," by Richard Strauss, and Elsa Warde, soprano, sang the "Vissi d'Arte" aria from "Tosca" and "Mama, non Mama," by Mascagni, brilliantly. Richard Hale, baritone, and Melvena Passmore, soprano, made much of the leading parts in the operetta, singing and acting with charm. The other parts were taken by Hermena Ernesto and Elmer Hutchin. John Daley was the director. The accompanists were Emily Miller, Helen Chase, Betsy Culp and John Daley. Dorothy Branthoover and Marion Rubovits acted as hostesses.

Benjamin School Holds Graduating Exercises

The music at the graduating exercises of the Benjamin School for Girls on Thursday evening, May 25, at the Manhattan Congregational Church, was again under the direction of Mrs. J. Harrison-Irvine of the school's music faculty. The school chorus sang Kremser's "Almighty Defender" and compositions by Barnby, Chaminade, Mary Helen Brown, and De Koven. Esther Kaplan sang a song by René Rabey in French.

Paul Jelenek Presents Piano Pupils

Paul Jelenek presented his piano students in recital in Rumford Hall on the evening of May 20, with the assistance of Elizabeth Sherman-Soloff, soprano, and May Rees, violinist. The program was divided into four groups, giving illustrations of dance forms, classical, romantic and modern music. The first was illustrated by a Hungarian Dance, Loeschorn's Tarantella, Minuetto by Scharwenka, Chaconne by Durand and Paderewski's Minuet L'Antique. The other groups included works by Bach,

Beethoven, Mozart, Mendelssohn, Chopin, Rachmaninoff, Sinding, Nollet, Debussy and Liszt. Especially good work was done by Sara Traurig and Harold Birnberg. Miss Rees played De Beriot's Concerto No. 9, and Mrs. Soloff presented songs by Brahms, Zimbalist, Sibella and Spross. Pupils who took part in the program included Rose Sokoloff, Lillian Katz, Isabelle Rubenstein, Eleanor Ruskin, Anna Schwarze, Samuel Medoff, Pauline Korman, Henry Adt, Anna Carch, Rebecca Ivenhoe, Ida Hoffman, Adrienne Ralph and Marie Rosenberg.

Eurythmics Demonstration at Haywood Studios

The New York School of Dalcroze Eurythmics, under the direction of Margaret Heaton, gave a demonstration for the private and class pupils at the Haywood Institute on May 12. Following this, Robert Phillips, boy soprano, was heard in a number of songs and impersonations.

Students' League to Arrange Debuts

At a meeting of the Music Students' League at the Hotel Pennsylvania on May 21, plans were formulated for carrying out one of the purposes of the League: to enable properly qualified students to make their debuts before the public. Student hearings will be held on Tuesday evenings and student members having numbers ready for public presentation are required to send their names and addresses to the chairman of the hearings, Lorraine Sisson, Rockaway Park, L. I. The names of students qualifying will be submitted to the program committee of which Estelle Liebling is chairman. This committee will determine which students are to appear at monthly concerts. Admission to these concerts will be by ticket, for which there will be a small charge to cover expenses. The motive of these public appearances is to enable students to overcome nervousness and to get into the best form for the annual or semi-annual presentations by the League. Bureau and concert managers will be invited to these annual presentations. Plans for forming an orchestra with material to be found within the League are under way.

Iva Krupp Bradley Presents Students

Pupils of Iva Krupp Bradley, teacher of singing, were heard in concert in the West Side Y. M. C. A. Auditorium on the evening of May 22. The program included solos and concerted numbers and the major part of it was furnished by the Browde Quartet—Frances Baviello, soprano; Hedwig Browde, contralto; Ferdinand Zegel, tenor, and John Panaroni, baritone. The singers found much favor with the good-sized audience. The more ambitious numbers on the program were a duet from Verdi's "Forza del Destino," sung by Mr. Zegel and Mr. Panaroni; Ballata by Sibella, sung by Miss Baviello; Schumann's "Mondnacht" and "O Had I Jubal's Lyre," by Handel, sung with tonal beauty and sympathy by Annette Simpson; a trio from Bizet's "Pearl Fishers," Schubert's "Gretchen am Spinnrade," "Over the Steppe," by Gretchaninoff, and numbers by Verdi, Ardit, Carpenter, Clough-Leigher, Foote, Puccini and two songs in manuscript by Adele Lewing. Logan's "Pale Moon" and "A Bag of Whistles," by Crist were well sung by Joe Fogarty. Clifford Vaughan, pianist, was heard in a Chopin number.

Samoiloff Pupil Sings for Music Optimists

Rose Bachow, soprano, and pupil of Lazar S. Samoiloff, baritone and teacher, was one of the soloists at the concert given by the American Music Optimists at the Waldorf-Astoria on the evening of May 24. Her numbers were "Daffodils," by Mana-Zucca; "All for You," by Martin, and "Robin, Robin, Sing Me a Song," by Spross. Lazar S. Weiner was the accompanist. Miss Bachow will appear in an Aeolian Hall program on June 19, singing a group of songs by Mr. Weiner with the composer at the piano.

YOUNG PIANIST IN RECITAL

Esther Arnowitz Includes Own Works in Graduation Program

Esther Arnowitz, a student in piano at the Neighborhood Music School, was heard in a graduation recital on the evening of May 24, in the auditorium of the school. She was assisted by the Senior Orchestra and by Mrs. Nellie Ralph, cellist, and Esther Shaier, violinist.

Miss Arnowitz's program opened with the Beethoven Variations in C Minor and included a Scherzo, a Nocturne and an Etude by Chopin. Her talent for composition was exhibited in three numbers of her own, a Melody, a Fugue on a Theme by A. W. Binder, and an Improvisation. All three were ingenious and melodious compositions. In addition to the solo numbers, Miss Arnowitz played the piano portion of the Brahms Trio in B with Mrs. Ralph and Miss Shaier. The orchestra, which played well and showed evidence of careful training, was heard in the Overture to "Oberon" and the First Movement of Mozart's "Jupiter" Symphony. L. B.

Ashley Pettis to Teach in New York

Ashley Pettis, the American pianist, will remain in New York this summer and will be occupied in teaching and preparing his programs for next season. Mr. Pettis will hold several classes in which various phases of piano work will be discussed, and a special course for teachers in principles of weight, relaxation and tone production, is to be held. Among the students who will work with Mr. Pettis during the summer is Ben Rogers Cockrill, a Texan pianist, who formerly studied under Mr. Pettis in the West.

Daschbach Singers in Annual Recital

The annual public song recital by pupils of M. Grace Daschbach was given in Carnegie Chamber Music Hall on the evening of May 22. Eleven pupils were presented. Helen Henjes, who has a high soprano of excellence, and Bertha Flagg, contralto, opened the program with duets by Hildach and Delibes. Ethel Townner sang songs by Salter, Hahn and La Forge; Dorothy Rosencrans and Marguerite Wilmer, numbers by Curran, del Riego, Burleigh, Chaminade and Gretchaninoff; Henriette Henjes, songs by del Riego, Lohr and Leoni, and Heken Anderson, numbers by Cadman and Lehmann. Songs in French and English were sung by Helen Lawrence and Charlotte Wheeler, and Norma Lawrence was heard in songs by Chaminade, Schaeffer and Parker. Envoy Kan presented numbers by del Riego and J. B. Wells, and Bertha Flagg and Helen Henjes were each heard in a group of songs. The program was heard by a good-sized audience. Accompaniments were played by Marguerite Wilmer, Bertha Flagg, Helen Henjes and Lyman Wells Clary.

Conal O'C. Quirke Singers Heard

A recital bearing many of the marks of professional singing was that given by the pupils of Conal O'C. Quirke in the Chamber Music Hall at Carnegie Hall on the afternoon of May 28. The program was presented in a thoroughly musicianly and artistic manner. Arias from Verdi, Gounod, Puccini, Thomas, Bellini and Delibes, as well as classical and modern songs, were heard. The work of Josephine Caka, Oscar Steele, Robert Rhodes, Grace Leslie and Milo Miloradovich was especially good, although the others showed the results of conscientious study. In addition to those named, Sarah Campbell, Luigi Montesanto and Edith Thayer were heard. Splendid accompaniments were provided by Mr. Quirke. O. F.

Soder-Hueck Pupils Active

Many pupils of Mme. Soder-Hueck, New York vocal teacher, have been cordially received in recent appearances. Bernard Schram, cantor-tenor who joined the large list of Soder-Hueck pupils last winter, was successful as soloist at a recent banquet given in honor of leading cantors and rabbis who par-

ticipated in the recent Russian relief drive. There were over 200 persons present. Mr. Schram is principal cantor of the Washington Heights Synagogue, New York, where he was offered a life contract by the committee recently. He sang at a recent mass meeting of the Zionists at the synagogue. Another singer from Mme. Soder-Hueck's studios who has also been markedly successful is George Rothermel, tenor soloist at the Old Grace Church, New York. His list of engagements, in addition to many concerts and recitals has included appearances as leading tenor with the Philadelphia Operatic Society in "Aida," "Faust," "Pagliacci" and other productions. He was one of the many singers who came from Philadelphia to the Soder-Hueck studios weekly. From June 15 to Aug. 10 summer master classes will be conducted by Mme. Soder-Hueck. A large class including teachers and prominent singers from East and West is already enrolled.

Marguerite Potter Singers in Recital

Pupils of Marguerite Potter were presented in recital at the Criterion Studios, Carnegie Hall, on the evening of May 24. The program included an aria from Gounod's "Faust," sung by Lillian Markowitz; "Care Selve," by Handel, and Mendelssohn's "O, for the Wings of a Dove," by Anna Brown, and "Sleep, My Darling," by Mana-Zucca; "The False Prophet," by Scott, and "The Morning Wind," by Branscombe, by Elizabeth Ingalls. Other numbers were sung by Margaretta Hoermann, Irene Britt, Helene Krueger, Ellen Lewis, Arthur Narvesen, Svea Moberg, Miss Lyon, Miss Schmuderer and Miss Barthel.

Sol Alberti to Spend Summer in New York

For the first time since coming to New York, Sol Alberti, pianist and accompanist, will keep his studios open during the entire summer. The past two seasons he was at Ravinia Park during the summer opera season. Mr. Alberti accompanied Anna Fitzu, soprano, in her appearance at Madison Square Garden on May 21. He will play for Miss Fitzu and Paul Ryman, tenor, in their concert in Elizabeth, N. J., on June 18. During the last two weeks of June, Mr. Alberti will accompany Evelyn Scotney, soprano, on a short tour in Canada which will include appearances in Montreal and Toronto.

Herbert Mustarde to Hold Summer Classes

Herbert Mustarde, baritone and teacher of singing, has removed his studio from West Ninety-second Street to the Metropolitan Opera House Building, and here he will conduct his classes during the months of June, July and August. Mr. Mustarde came to New York two years ago from Los Angeles and is known on the Pacific Coast, not only as an artist and teacher, but also as an operatic director and composer. One of his works, a light opera in three acts, has been accepted by a New York manager for production in the fall. He is now at work on another opera.

Mr. Mustarde will begin his second summer as substitute soloist at the Marble Collegiate Church on Fifth Avenue on June 1. He has a number of pupils active in church and concert work.

Pupils of the Luks School of Music Give Recital

Pupils of the Rudolf Luks School of Music were heard in recital in the school auditorium recently. Violin numbers were played by B. Cep, L. Banka, A. Mank and W. Cerny, and piano solos were given by E. Milacek, L. Petranek and G. Vlach. An ensemble of violin players also took part in the program.

Julia Burton Tripp in Studio Recital

Julia Burton Tripp, a young soprano who was born in Texas and received her early training in Los Angeles was heard in a recital covering a wide range at the Criterion Studios in Carnegie Hall on the evening of May 19. Miss Tripp sang three operatic arias, "Depuis le Jour" from "Louise"; "Un Bel Di" from "Madama Butterfly" and "Vissi d'Arte" from "Tosca," with certainty of tone and a great deal of skill. Her voice is fresh.

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ST. LOUIS SYMPHONY GAINS IN PATRONAGE

Brilliant Season Reported at Annual Meeting of Society's Supporting Members

By Herbert W. Cost

ST. LOUIS, Mo., May 27.—The St. Louis Symphony Society held its regular annual meeting on May 19 at the Jefferson Memorial Building. In point of attendance and interest, the meeting was the most successful in the history of the organization, and subscribers, guarantors and officers, all of whom are privileged to be present, were out in full force. Reports indicated that the first season under Rudolph Ganz has been the most brilliant of the symphony's career, and his presence has aroused unusual interest, as indicated in the finances. For the first time the guarantee raised was in excess of the sum needed for the season.

During the present regular season of twenty weeks sixty-five concerts were given locally and the total attendance was 78,787, a gain of 6199 over the previous season. The receipts from all sources were \$98,174, as against a total expense of \$170,660. The long tour, the most successful yet attempted by the orchestra, which lasted five weeks and played in twenty-seven cities, increased the loss by \$3,355, making the total deficit \$75,481, a very low deficit in comparison with other orchestras, and coming more than \$1,000 below the guarantee. Beside this, the old debt of \$26,250, which has been reduced annually was decreased by donations and other means to \$17,901, which at the meeting was reduced \$10,000 more, through donations. It is hoped by next season to eliminate this debt entirely.

Arthur J. Gaines, manager and secretary, announced that already the orchestra has numerous re-engagements for next season, and a number of new requests will carry them to a more ex-

tended field. The forces have also been re-engaged in Kansas City. Subsequent to the last general meeting of the Board of Directors, President John Fowler appointed the following to membership in the Executive Committee: Mrs. Victor Ehling, Mrs. M. A. Goldstein, Mrs. Joseph Lewis, Mrs. J. Scott Porter, Mrs. Charles M. Rice, Mrs. Horace M. Rumsey, Dwight F. Davis, Ewing Hill, Wallace Renard, Oliver F. Richards, John Ring, Jr., Frank A. Ruf, S. L. Swarts, Charles Wiggins and M. L. Wilkinson.

Following the business meeting Mr. Ganz and Michel Gusikoff, concertmaster, gave a movement from a Brahms' Sonata, and with H. Max Steindel, 'cellist, gave the Arensky Trio. The ensemble was superb.

The Cecelia Choral Club, the youngest of the choral organizations of the city, gave its first big public concert in its ten years of existence recently at the Odeon. In previous years the club has given its recitals and concerts privately, but its debut into public musical life was nobly achieved. Under the capable leadership of O. Wade Fallert, these women have developed an excellent choral ensemble, capable of interpreting the most exacting compositions. The soloist was Virginia Rea, coloratura soprano, who made her initial appearance here and created an admirable impression. With various arias and songs in English, Italian and French she completely won her audience and was most enthusiastically received. She was ably accompanied by Mary Ludington.

Recently at the Wednesday Club, the music section of the St. Louis Art League entertained at a concert of excellently played chamber music. A string quartet composed of Michel Gusikoff, first violin; Max Gottschalk, second violin; Carl Tholl, viola, and H. Max Steindel, 'cello, gave a program consisting of works of Haydn, Glazounoff and Grieg. A large audience attended.

Rudolph Ganz, conductor of the Symphony, is spending a few days in Chicago. He will return here for a brief stay, after which he and Mrs. Ganz will sail for Switzerland to join their son.

young African. The program was organized by Mrs. Casley Hayford, Kathleen Easmon, N. G. Taylor, and J. E. K. Aggrey. Addresses on African music were made by Dr. Thomas Jesse Jones, Mrs. Casley Hayford, and Mr. Aggrey. CLEVELAND G. ALLEN.

Bronze Portrait of Caruso Installed in Metropolitan Opera House

A bronze bas-relief of Enrico Caruso, by C. Paul Jennewein, New York sculptor, has been installed in the mezzanine promenade of the Metropolitan Opera House by the Board of Directors. The head is a remarkable likeness of the singer and is flanked by two panels bearing full length figures of the muses of music. Bruno Zirato, former secretary of Caruso, has praised the work, and Mrs. Caruso, now in Europe, has thanked the sculptor for his efforts. Mr. Jennewein is a graduate of the American Academy in Rome and has exhibited frequently in galleries in New York and Philadelphia.

Louis Rozsa Among Artists on Capitol Theater Program

Louis Rozsa, baritone of the Metropolitan, was the "guest" artist on the program of the Capitol Theater, New York, for the week beginning May 28. Mr. Rozsa sang the "Toreador Song" from "Carmen." Therese Prochazka, dramatic soprano, sang two Czech-Slovakian folk-songs. The orchestra, conducted by Erno Rapee, played Goldmark's "Sakuntala" Overture. The ballet corps of the theater presented a dance number arranged by Alexander Oumansky to Rimsky-Korsakoff's "Song of India."

Celebrate 143d Anniversary of Birth of Thomas Moore

More than 2000 persons attended the celebration in honor of the 143d anniversary of the birth of Thomas Moore, held on May 28 in front of the poet's statue in Central Park, New York. The program was given under the auspices of the Irish Music Foundation, and Thomas Egan, director, presided. Lillian Breton, soprano; the Manhattan Male Quartet; Martin Hanaberry, bagpiper; Madeleine MacGuigan, violinist; and Thomas Hananon, baritone, were the soloists. J. L. C. Clarke, president of the American-Irish

Historical Society, recited a poem he wrote for the Moore centennial at the time the statue was erected in 1879. Dr. John G. Coyle, New York State deputy of the Knights of Columbus, made an address.

N. Y. People and Events

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of moderate size, and sounded best in such numbers as Rogers' "Invocation" and "Star." Especially good was her singing of Spross' "Will o' the Wisp," Smile's "Sorter Miss You" and Howard White's "Robin's Song." Among the more florid numbers were the Waltz Song from "Romeo and Juliet," Rimsky-Korsakoff's "Song of India" and Bishop's "Lo! Here the Gentle Lark." Good accompaniments were furnished by Eleanor Sabatini. L. B.

Mortimer Browning Active in Concert

During his first season in New York, Mortimer Browning, pianist, has been heard frequently in concert, both as soloist and accompanist. Among his recent appearances have been concerts with Graham McNamee, baritone, and Noel Burns, tenor, in New York, and with Virginia Mauret, the dancer, in Newark, N. J. On May 13, he was soloist at the graduation exercises of the Alcuin School at the Hotel Plaza. Two of his compositions were used in connection with a pageant given by the school, and his setting of the class song was also given. He was scheduled to play at the Children's Theater in Greenwich Village on June 1, and on June 16, he will appear with Hilda Kathryn Schultz, contralto, in concert in Danbury, Conn. He will remain in New York and continue his concert work.

Compositions by Alberto Rizzi Featured at Concert

Alberto Rizzi, pianist and composer, with three of his piano pupils and Mrs. Adelina Carfora, violinist, and Roberto Rotondo, tenor, assisting, was heard in recital in Leslie Hall, New York, on the evening of May 21. Technical skill and interpretative ability were shown by Gussie Ostrover in two Mendelssohn numbers, Scherzo, Op. 16, No. 2, and the "Spinning Song," and works by Lack and Sinding. Compositions by Lavalée, Godard, Chopin and Mendelssohn were well played by Caterina Mancuso, and Mario Janaro was heard in four numbers by Mr. Rizzi and works by Chopin and Moszkowski. Mrs. Carfora and Mr. Rotondo featured numbers by Mr. Rizzi. The last-named was heard in compositions by Sibelius and Liszt and another of his own works. A good-sized audience cordially received the program.

Mrs. Benjamin Bergen Presents Piano Pupils in Recital

A concert by the piano pupils of Mrs. Benjamin Bergen, assisted by Helen Lund, contralto, was given in the auditorium of the Pouch Galleries, Brooklyn, on the evening of May 20. Adele R. Kelly opened the program with numbers by Heller and Grieg, followed by Marea Peyser in a Schumann number and Gerard E. Claussen in "Frühlingslied" by Mendelssohn and Impromptu by Thome. Other works heard were by Nevin and Massenet. Miss Lund sang Brahms' "Sapphic Ode," and numbers by Gilbert, Burleigh and Metcalf.

Frida Farkas and Pupils Heard in Concert

Frida Farkas and a number of her pupils appeared in a studio recital on the evening of May 21. The program included compositions by Chopin, Mozart, Beethoven, Schubert, Mendelssohn, Chaminade and others. The students presented were Lottie Warshal, Evelyn Schwed, Estella Siegel, Gertrude Oshrin, Rose Ruteiser and Anna Geltmann. Mme. Farkas aroused much enthusiasm by her brilliant reading of Liszt's Polonaise in E.

Minna Rutenberg Students Appear

The annual musicale by piano pupils of Minna Rutenberg was held in her Carnegie Hall Studio on the afternoon of May 21. Seventeen of her students took part in the program.

Artists at New York University

Mario Chamlee, tenor of the Metropolitan, was heard in a program given at New York University on May 24. The artist sang an aria from "Bohème" and songs by Lehmann, Tosti and Cadman. Ruth Miller, soprano, was another soloist. William Reddick, organist of the Rivoli Theater, played piano numbers, including his own composition, "Dream Voyage." The concert was given for the benefit of the University Debating Club.

Millo Picco Sings at the Rialto

Millo Picco, baritone of the Metropolitan, was heard as guest artist at the Rialto Theater, New York, in the week beginning May 28. He sang the aria "Eri Tu" from Verdi's "Ballo in Maschera."

PASSED AWAY

Edward Falck

Edward Falck, who for the past six years was assistant of Hugo Riesenfeld at the Rialto Theater in New York, died on May 27. Born in New York on June 28, 1874, he studied at the College of the City of New York and at the School of Mines at Columbia University. Shortly after graduation, he decided upon a musical career and went to Europe, where he studied in Leipzig and Vienna. He became conductor at Karlsruhe and Rouen and later assistant conductor at the Opéra in Paris, where he acted at the same time as assistant to Jean de Reszké in his coaching. In 1908, Mr. Falck returned to this country with Andreas Dippel, and was for a time assistant conductor at the Metropolitan Opera House. He joined Mr. Riesenfeld's staff when the Rialto opened and later assisted him as well in arranging the orchestral programs at the Rivoli and Criterion Theaters. Mr. Falck is survived by his widow and two sons.

Gwendolyn Thomas Reese

CANTON, OHIO, May 27.—Gwendolyn Thomas Reese, who was prominently identified with local musical work, died recently at the age of thirty-seven years. Mrs. Reese was a graduate of the Royal Academy of Music, London, and was at one time a member of the Savage Opera Company. Mrs. Reese had been also a member of the Royal Welsh Chorus of Cardiff, Wales, and the Cymeric Welsh Chorus of London; and was more recently identified with the Canton Ladies' Chorus, the Ladies' Welsh-American Society and the First M. E. Church Choir of Canton. She is survived by her husband, David F. Reese, four sisters and two brothers. R. L. M.

Mrs. Thomas A. Morgan

ASHEVILLE, N. C., May 27.—Mrs. Thomas A. Morgan passed away on Friday, May 19, after a year's illness. Mrs. Morgan was known professionally as Diana Yorke, soprano, before her marriage. She lived in New York, where she studied with Oscar Saenger, Alice Garrigue Mott and Percy Rector Stephens and also sang in concerts. When her health failed her last year she came here. Her mother was with her at the time of her death.

Amanda M. H. Campbell

PORTLAND, ORE., May 25.—Amanda Maria Harrington Campbell, formerly well-known locally as soprano and pianist, died recently in this city, at the age of eighty-seven years. Mrs. Campbell in her youth showed great promise as a vocalist, but an aversion to adopting an operatic career led her to dedicate her talents to charitable and church works. She was the widow of Judge Andrew Campbell, and is survived by two daughters and two sons. I. C.

Bertha Harris Tolles

NASHUA, N. H., May 27.—Bertha Harris Tolles, for many years a leading musician of Nashua, died recently at her home. She was the wife of Henry D. Tolles. The pallbearers were: Harris Briggs, Dr. George Staples, John W. Ferrier and Ralph Holt, who were associates in local musical activities. C. C. F.

St. Louis Activities

St. Louis, Mo. May 27.

For the first time in a number of years the entire Delibes' "Sylvia" Ballet was presented on May 20 at the Odeon by Alice Martin and her pupils, assisted by an orchestra supplied by H. Max Steindel. The performance was highly creditable.

Winfield Barken and Charlotte Burton Stockton of the Ellis Levy Violin School recently played for the Post-Dispatch broadcasting radio service.

Clara Meyer presented her pupils in a recital at Sheldon Auditorium on May 19 before a large audience.

Etta Edwards gave her interesting lecture-recital "Technique of Tone and Language, a Medium of Expression" at the Sheldon Auditorium, on May 16, and was admirably assisted in the musical numbers by Frank H. Spahn, baritone, and Vernon Henschel, accompanist.

Three special musical programs presented on Sunday evenings at the Missouri Athletic Club have recently been completed. These have been directed by Eugenia Getner, and were entitled "Songs of Ye Olden Time," "Favorites from the Operas" and "Springtime Melodies." Doris Kesner, Thelma Hayman, Emma Becker, Alma Wibbing, and others participated, and appropriate orchestral numbers filled in the program. HERBERT W. COST.

Africans in New York Concert Aid Training School Fund

A program of African music was given recently at the Parish House of St. Bartholomew's Church, New York, by a group of native Africans, who are raising funds to erect in Africa a vocational training schools for girls. The scenes showed the tribal customs among the natives, and the dance and chant to the king as typical, in the weird strains of African music. Several of the African musical instruments were used, among these being the African drum or tom tom, which is used in the African dances. Several songs illustrating African traits were sung. Several of the compositions of Coleridge-Taylor were heard, and one of the numbers played was a composition for violin written by N. G. Taylor a

TO GIVE AMERICAN OPERAS NEXT SEASON

Foundation Plans to Carry Productions from Coast to Coast

CHICAGO, May 27.—The Opera in Our Language Foundation, affiliated with the David Bispham Memorial Fund, plans to tour the country from coast to coast next fall giving operas in English by American composers. It is proposed to send a nationally known musician ahead of the company, to lecture to the various women's clubs on American music and on the operas to be presented. W. L. Hubbard, formerly music critic of the *Chicago Tribune*, has been mentioned for this office.

The American operas so far selected are "The Echo," by Frank Patterson; "Castle Agrazant," by Ralph Lyford; "The Snowbird," by Theodore Stearns; "Yolando of Cyprus," by Clarence Loomis; "La Corsicana," by J. Lewis Browne; "A Daughter of the Forest," by Arthur Nevin; "Shanewis," by Charles Wakefield Cadman, and "Priscilla," by Henry Purmort Eames.

CHARLES QUINT.

Frederick Gunster Sings Before Large Audiences on Spring Concert Tour



Frederick Gunster, Tenor, Beside a Banyan Tree on His Recent Visit to Coral Park, Miami, Fla.

Frederick Gunster, tenor, who is making a spring tour as assisting artist to Geraldine Farrar, was received with marked cordiality in Wisconsin and Minnesota cities recently. Large audiences heard him in Eau Claire, Wis., on May 8; in Virginia, Minn., on May 9; in Duluth on May 11, and in St. Paul on May 12.

Progress Made by American Academy in Rome

Walter Damrosch, conductor of the New York Symphony, who is now in Europe, is quoted in a dispatch to the *New York Tribune* as bestowing enthusiastic praise upon the work of the American Academy in Rome; where he was recently a guest of honor at a reception given by the Director, Frederic Lamond. Many prominent American and Italian musicians attended. "I am amazed by what Professor Lamond has accomplished," he said. "In a few months the musical section will be stand-

Quintet of Newcomers for Mannes Faculty



Photo by Morse

Kubey-Rembrandt Photo

Mishkin Photo

New Additions to the Faculty of the David Mannes Music School; Left to Right, Scipione Guidi, Violinist; Mlle. Berthe Bert, Pianist; Alfred Cortot, French Pianist; Millo Picco, Baritone, and Myron Whitney, Vocal Teacher

IN line with the high artistic standards upheld by David and Clara Mannes, several interesting additions to the faculty of the David Mannes Music School are announced for next season. Alfred Cortot, the French pianist, will return to America and will give a course in interpretation. He will be assisted in his teaching by Mlle. Berthe Bert, French pianist, who has recently come to America, and who was a pupil and assistant teacher of Mr. Cortot in Paris.

A newcomer in the vocal department is Myron Whitney, the American singer, who has had a notable career since his

graduation from Harvard in 1895. After vocal studies in this country, in Italy with Vannuccini, and in France with Fidele Koenig, Mr. Whitney became one of the best known singers of his day. He toured for three years with Mme. Nordica. He visited the South and West with his own company and later settled in Washington, where he has had marked success in the field of teaching. Millo Picco, baritone of the Metropolitan Opera Company, will have charge of the instruction in stage work for vocal students planning operatic careers. Mr. Picco has been a member of the Metropolitan Opera Company for several years.

The violin faculty is to be strengthened by the addition of Scipione Guidi, who is known both as concertmaster of the New York Philharmonic Orchestra and as violinist of the New York Trio. Hans Barth, who has been giving concerts this season, will resume his place as a member of the faculty. The other members of the artist faculty who will continue with the school are Katherine Bacon, Ralph Leopold and Howard Brockway, in the piano department; David Mannes, in violin; Emmeran Stoeber, 'cello; David McK. Williams, organ; Giulio Silva, voice; Rosario Scalero, composition, and Anne Marie Soffray, solfège.

New York Trio Closes Season with Record of Metropolitan Concerts



Photo by Lumiere

The New York Trio: Clarence Adler, Pianist; Cornelius Van Vliet, 'Cellist, and Scipione Guidi, Violinist

The New York Trio recently closed the third season of its career, strongly established in the favor of music lovers as an organization of artistic purpose and attainments. During the past season, the Trio made more than twenty-five appearances in New York alone. The fourth season of the ensemble will open with a concert at the Pittsfield Festival, under the direction of Mrs. Fred-

erick S. Coolidge early in the fall. The annual series of three concerts in Aeolian Hall will be continued and the organization will be heard seven times in the music course at Hunter College, twice at Columbia University, at the Brooklyn Institute of Arts and Sciences and at other educational institutions throughout the country. The original personnel remains, namely Clarence Adler, pianist; Cornelius Van Vliet, 'cellist, and Scipione Guidi, violinist. Owing to the fact that two of its members are members of the New York Philharmonic, the activities of the organization, which are in charge of M. H. Hanson, are limited except during the months of October and April, when extensive tours will be undertaken.

FORMING HARP CHAPTERS

National Association Extending to Sixteen Cities

The National Association of Harpists, Inc., is extending its activities, and local chapters are now being organized in the following sixteen cities: Boston, Mass.; Chicago, Ill.; Cincinnati, Ohio; Covington, Ky.; Detroit, Mich.; Indianapolis, Ind.; Kansas City, Mo.; Los Angeles, Cal.; Memphis, Tenn.; Omaha, Neb.; Ottawa, Canada; Philadelphia, Pa.; Providence, R. I.; Scranton, Pa.; Syracuse, N. Y., and Wichita, Kan.

The directors have re-elected the following officers for another year: Carlos Salzedo, president; Maud Morgan, vice-president; Melville Clark, treasurer; Katharine Frazier, general secretary. Alice Hills has been appointed financial secretary, and Helen Manzer, recording secretary. The following chairmen have been re-appointed: Anna W. Lawrence, examination; Marie Miller, publication; Maud Morgan, publicity; A. Francis Pinto, finance, and Salvatore de Stefano, membership.

ing on its own feet, although it is only about a year old. I am satisfied that in my lifetime two such wonderful institutions as those at Rome and Fontainebleau have been established."

Following Success in Opera, Roa Eaton Will Tour as Concert Singer



Roa Eaton, Lyric Coloratura Soprano

Arrangements have been completed whereby Roa Eaton, soprano, will be heard in an extended concert tour during the coming season under the management of Harry and Arthur Culbertson beginning in the autumn. Miss Eaton is a singer of conspicuous gifts, having been a member abroad of the opera company at the San Carlo in Naples, where she sang leading rôles in the standard repertoire with noteworthy success. She also achieved success as a member of the Metropolitan Opera Co. She is now preparing a varied concert repertoire for her tour.

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